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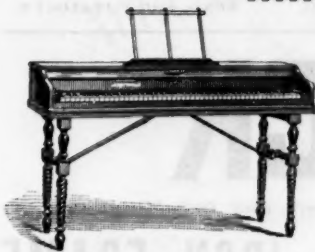
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NEW YORK, WEDNESDAY, JULY 12, 1893.

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THERE is absolutely no truth in the report that the Papal Sistine Choir, which is about to visit this country, will sing "After the Ball Was Over" at the Chicago Exposition.

MANCINELLI, the famous Italian conductor, has been engaged as leading conductor of Messrs. Abbey & Grau's season of Italian and French opera in the Metropolitan Opera House next autumn. The assistant conductor is to be Bevilacqua. Mancinelli is a man of ultra modern tendencies, and is said to possess a very strong musical personality.

DR. ANTONIN DVORÁK felt that he would not really understand America until he saw a full fledged cyclone, so he went to Iowa for the summer to take notes. He was in Iowa last week and presumably saw the genuine article. The wind choir of America is very powerful, particularly in the Far West. It is to be hoped that Dr. Dvorák has collected some interesting notes on the acoustics of funnel shaped clouds—that is, if he wasn't blown into an adjoining State.

A LETTER from Buda Pesth to the Frankfort "Gazette" of June 12 says: "The capellmeister of the Buda Pesth Volk's Theatre, Alexius Erkel, son of the composer Franz Erkel, died the day before yesterday. Shortly before his death a Jesuit father was summoned, who used all his eloquence and skill to induce the dying man to receive the consolations of the Church. Erkel listened with attention and

seemed to be pleased with the reverend father. When the latter had ended, Erkel remarked with a tone of profound conviction, 'What a rare, beautiful baritone voice!' He died soon after these words."

THE work of Max Chop (M. Charles), entitled "Vademecum für Wagnerfreunde. A Guide Through Richard Wagner's Tone Dramas," has just appeared at Leipsic. It examines all the master's works from the "Flying Dutchman" to "Parsifal," treating all the dramas with the exception of "Rienzi" so as to form one complete whole. It gives full information of the preliminary history of these works of art down to the smallest details, and of Wagner's life and work, while the treatment and musical elucidations are so blended as to facilitate perfect understanding. In the explanatory text are nearly 400 examples in notes, with the necessary accompanying harmonies, so that any fair piano player can receive the correct impression of each motive and its connection with the whole. It is a guide for the professional musician as well as the friend of music.

THE NEW YORK M. T. A. MEETING.

THE New York State Music Teachers' Association met at Rochester, June 27, 28 and 29, the programs of the proceedings appearing in these columns several weeks ago. The meeting this year was an interesting though by no means a brilliant one. Buffalo has been selected as the place of meeting for 1894. The officers elected for 1893-4 are:

President—J. F. von der Heide, New York (while retaining the secretaryship until January, 1894).

Secretary-Treasurer—O. R. Greene, Cohoes.

Program Committee—Chas. H. Morse, Brooklyn; Luisa Cappiani, New York (first time a woman on this committee); Thomas Impett, Troy, the president and the secretary.

Finance Committee—Henry M. Chase, Syracuse; Harold W. Kimball, Rochester; John Hyatt Brewer, Brooklyn.

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In future the secretary's year is to be from January to January, although elected at the meeting at the end of June. That of the president from July to July, meeting to meeting.

THE NEW CONDUCTOR.

EMIL PAUR has been engaged as the conductor of the Boston Symphony Orchestra in the place of Mr. Arthur Nikisch.

Born at Czernowitz, in Bukowina, a province of the Austrian empire, says the Boston "Weekly Transcript," Paur showed himself as a boy to be so highly gifted that his father, himself a fine musician and the director of the Musikverein of Czernowitz, sent his son to the Conservatory of Music in Vienna when he was about fourteen years of age. He remained there for about six years, studying composition under Dessoff and the violin under Hellmesberger. Among his fellow students were Arthur Nikisch, Felix Mottl and Eugene Grünberg. From the first he was an exceedingly brilliant student, and although his unusual capacity enabled him to accomplish his tasks easily and quickly, he proved himself also capable of close application and steady effort. Most of his compositions at this period were pieces for string quartets, and it is related of him that sometimes, just before a vacation, his father would suggest that if he composed something good his effort would be remembered in a way that would enable him to spend his vacation much more pleasantly than he otherwise might; whereupon he would set to work and compose a string quartet. He graduated from the conservatory with high honors, receiving the large medal for his superior work, and immediately secured the chair of first violin in the orchestra of the Vienna Opera House. At this time he composed a number of concertos for violin.

After a few years spent in this way he obtained the position of conductor in the Court Opera House at Cassel, and not long afterward he became conductor of the large opera house in Königsberg, the leading city of East Prussia. A little later on he went to Mannheim, one of the best known of the musical centres of Germany, and there his services as conductor were appreciated so deeply that it was hoped he would never leave the position. Mr. Stägemann, however, the director of the opera house at Leipsic, brought his influence to bear strongly upon Mr.

Paur, and succeeded in inducing him to accept the position of conductor at Leipsic as successor to Mr. Nikisch. Besides conducting the orchestra in that city he has appeared as a violinist and piano virtuoso, as well as in chamber music. From the outset he made an excellent impression, not only upon the general public, but upon the most exacting critics, and he was at once accorded a most favorable reception.

Paur's capacity as a conductor was lately shown in fine lights in a performance of Bruckner's seventh symphony by the Liszt-Verein, the work which appalled so many critics by its enormous length—one hour and ten minutes. The interpretation is described as something wonderful, considering his material—the orchestra of the 134th Regiment, which at best can only be ranked as second class. In this work, as well as in the closing number, Liszt's symphonic poem, "Tasso," the precision of attack and accuracy in obedience to the conductor's interpretation showed the best drilling of all the orchestra concerts heard in Leipsic this season. These are the opinions of August Güssbacher, correspondent of THE MUSICAL COURIER, who says that if Paur obtains leave to come to Boston we are to be most heartily congratulated. He adds:

"With Paur at the helm the Boston Symphony Orchestra will be in the hands of one of the most thorough and conscientious conductors of the present time. Paur's talents are especially for concert conducting, his disposition being a little too nervous for the opera, while his thoroughness, magnetism and generalship qualify him particularly for concerts. Of the numerous orchestra concerts here during the past season the two conducted by Paur for the Liszt-Verein and his part in the benefit concert at the Gewandhaus were incomparably superior gems.

"While at Mannheim Paur married, and he now has two sturdy looking little sons. His wife, who has a keenly intelligent and expressive face, is an unusually fine piano player, but is prouder of her reputation as a good housewife than of her artistic success. Paur himself is a broad shouldered, thick set man of medium height, with regular features and light hair and beard. His character is a sterling one; he is earnest and energetic, and at the same time kind hearted and tolerant. While firm, strict and even exacting as a conductor, he is invariably agreeable and courteous in personal intercourse.

"Now and then Mr. Paur has delighted his Leipsic audiences by having one of his own compositions played, but he has done this only on rare occasions; and his modest disposition inclines him rather to keep back his work than to push it to the front. Unlike Mahler, Weingartner, Strauss and Mottl, who have a bent toward the composition of opera, Paur has a strong leaning toward concert music."

PETER TSCHAIKOWSKY.

WE translate from "Le Guide Musical" the following interesting sketch of Tschaiikowsky:

"Among contemporary Russian composers Tschaiikowsky is one of the best known and most admired. It is true that he is renounced by the rising generation of Russia as being too cosmopolitan. But Western nations are not so anxious about distinctions of race; they are content to admit the charm and the originality of his compositions, and to regard him as one of the greatest masters of the present day. Besides, the Slavonic element is so evident in his music that it would be difficult to regard him as belonging to any other than the Russian school. Tschaiikowsky was born at Voltinsk, in the province of Viatra. There is some French blood in his veins, his mother being the descendant of a family of French emigrants. His first master was Rudolph Fundinger, an excellent pianist. Afterward he studied under Anton and Nicholas Rubinstein.

"As in the case of so many other celebrated musicians, Tschaiikowsky was not originally destined for an artistic career. His parents wished that he should be devoted to the law, and he completed his studies in this profession at St. Petersburg. It was only when he had reached the age of twenty-one years that his true vocation appeared irresistible, and that he devoted himself entirely to music. In 1861 he entered on a course of study in composition under Zarembo. When the Conservatoire of Music was founded under the direction of Anton Rubinstein, Tschaiikowsky was one of the first to join, and he did not leave till 1865, after having completed his studies under Zarembo and Rubinstein.

"The symphonic works of Tschaiikowsky have for a long time been included in the repertoire of the im-

portant orchestras. We may mention specially his overtures or symphonic poems, 'Romeo,' 'The Tempest,' 'Manfred,' 'Francesca,' &c. Tschai-kowsky is a voluminous composer. The greater part of his songs and operatic airs have been published by Mackar and Noël at Paris, who have done much toward making his compositions known in the western countries of Europe. And here we may allude to the sensation which was caused by the performances of his works at Erard's and elsewhere in 1887, 1889 and 1890, and at the Colonne concerts in 1891.

"Of late years Tschai-kowsky has made frequent sojourns in France, and has won as many friends by his general culture and marked amiability as admirers of his compositions.

"For eleven years he gave lectures in composition at the Moscow Conservatoire. Now, however, he devotes himself entirely to composition, and, like his illustrious master, Tschai-kowsky has produced music of every kind, vocal and chamber music, symphony and opera. He has displayed an inexhaustible fertility, and in whatever he has attempted he has given evidence of exceptional talent, especially in the symphony and quartet. He is particularly remarkable for his wealth of melody. For the most part his themes are charming, and though they sometimes lack power and dignity, they are always attractive by their sad and dreamy character.

"Tschai-kowsky has mastered the resources of harmony. The delicate and bold touches of modern harmony are well known to him, and his instrumentation is usually rich. In chamber music he has produced a number of incomparable works. These are characterized by a wealth of melody, by independence of the several parts, and skill in the use of the instruments. His second quartet is one of the most important of contemporary works, and may rank with the finest compositions of Raff, Brahms, César Franck and Saint-Saëns. For the piano Tschai-kowsky has written two concertos, cleverly planned and fully developed, and many detached pieces which deserve to be better known. Lastly, he has written a considerable number of pretty songs, and the greater part of his operatic airs have been published separately. The stage has had great attractions for him, and he has been eminently successful in dramatic composition. His most successful dramatic work is 'Eugene Onegin,' produced in 1884."

NO SOUR GRAPES FOR STERNBERG.

THE following was recently received from Mr. Constantin Sternberg:

Editors Musical Courier:

On the point of leaving for Europe (the steamer sails in an hour) I receive THE MUSICAL COURIER containing my Paderewski paper and your comment upon it.

I consider it my very agreeable duty to thank you for so effectually strengthening my arguments; instead of counter-proving any of them you cast the venerable old reproach of jealousy upon me (which by the way I have foreseen in my paper)—surely no better form of stating that I am right could be found. Hoping you will extend your ever liberal hospitality to these lines, which I should deem a personal favor, I beg to remain with best wishes, yours sincerely,

CONSTANTIN STERNBERG.

Baltimore, Md., July 5, 1893.

[The above is of course no answer to our comments of last week. Mr. Sternberg was merely the mouth-piece of a clique of disgruntled pianists who abound on the banks of the Manayunk Creek. We did not for a moment think seriously of looking on him as a possible rival of Mr. Paderewski, although judging from the tone of the above letter he evidently fancies we did.—EDS. MUSICAL COURIER.]

Adrienne Osborn.—Our Leipzig correspondent gives in another column an interesting account of the debut of the young American, Miss A. Osborn, as "Mignon" at the Neues Theatre, Leipzig, June 17.

Schott and Liebling.—Anton Schott and Sally Liebling will give a series of concerts in July and August at Aix la Chapelle, Carlsbad, Marienbad, Homburg, Naheim, Borkum, Norderney, Kolberg and Heringsdorf.

When? Where? Who?—A German paper tells us that a Boston pianist lately played at a concert with an Italian program a number entitled "Passepied di Lully," which was really the piano arrangement of the scherzo from a string quartet by Novacek, printed in 1891. The critics were unanimous in its praise. A week later the quartet was given in its original form. Then, although the audience applauded and redemanded the scherzo, the critics damned it with equal unanimity. We wait for further particulars.

BERLIN BRANCH BUDGET.

EUROPEAN HEADQUARTERS OF
THE MUSICAL COURIER,
BERLIN, W., Linkstrasse 17, June 12, 1893.

MY trip back from Munich to Berlin was not accomplished in the most direct manner possible, as business for THE MUSICAL COURIER detained me a couple of days both in Leipzig and in Dresden.

VERDI'S "FALSTAFF."

I was thus prevented from witnessing the *première* of Verdi's "Falstaff," which a company mostly of artists from the Milan Scala, and who had participated in the original performances of the Italian Nestor's compositions, gave at the Royal Opera House here last week. But I arrived in time for the third performance, and so tremendously was I pleased with what I heard that I went to the fourth and last performance, two days later, and would not have missed one of a half dozen more if they had been given. More than four, however, had not been announced, and two would apparently have been more than sufficient to satisfy the Berlin public's demands, for the last two which I attended were almost empty, and the whole undertaking, which that indefatigable and most enterprising of all impresarios of the world, Hofrath Pollini, of Hamburg, had carried on with that most laudable and patriotic desire that Germany should be the first to hear Verdi's *chef d'œuvre* after it had been brought out with so much éclat and success in Italy, is said to have brought him a financial loss of 25,000 marks for Berlin alone.

When I saw him, however, he was lively, good natured, witty and even gay as ever, and apparently satisfied in the feeling of having done an artistic deed. The only persons upon whom the Hofrath was willing to vent some of his spleen were the Berlin critics; and in this he was perfectly right, for, with the exception of old Professor Engel, of the "Vossische Zeitung," the great multitude of the daily scribblers on the subject of music were absolutely wrong in their judgment of the novelty, and showed a deplorable lack of appreciation for or recognition of the fact that they had been brought face to face with a real masterwork of the very first rank. That Verdi's "lyric comedy" is such a one, or, to be more modest, that I for one consider it as such, I put down without the slightest hesitation. In fact so great is my admiration for "Falstaff" that upon repeated hearing I cannot help placing the work in artistic value between Mozart's "Nozze di Figaro" and Rossini's "Barbiere di Siviglia," the latter one of which it far outranks in the technique of composition.

But whether it will ever attain the popularity of "The Barber" is an entirely different question which I am inclined to doubt very much, just as much as I shall never believe that Verdi's "Otello" will ever attain the popularity of his "Trovatore," or that Wagner's "Tristan" will ever draw the masses in the same irresistible style that his "Lohengrin" does. Yet "Tristan" is a far greater art work than "Lohengrin," and "Otello" far surpasses in artistic merits "Il Trovatore." The *caviare pour le peuple*, all the *vox populi* howlings to the contrary notwithstanding, is still an indisputable truism in art matters. Otherwise why would not the Berliners have gone to listen to "Falstaff"? Well, the wisecracks and the I-told-you-sos will of course maintain that the season was too far advanced; that four performances were anyhow too much; that the prices, 20 marks for a stall in the pit and 25 marks for seats in the front balcony, were too high; that Maurel was not in the cast nor Pasqua, the original contralto, and that as these were the only two artists known by name and reputation in Berlin, a success with an entirely strange *personnel* was not to be expected. Well, no doubt there is something in all this, and one may wonder why an impresario of Pollini's sagacity and experience did not take all of these circumstances into consideration, if he did not do so; but the mainspring which failed to operate with the critics and thence down with the *hot polloi* was the spring of recognition and understanding of a great art work.

"Falstaff," moreover, can never appeal to the great throng of those who want to go home from an opera whistling or humming its "tunes." There are no "Trovatore" tunes in it. The melodic stream is of the very tiniest kind, the thematic material of the most minute matter, and although I am blessed with a tolerably good musical memory (as some have found out to their sorrow), I failed after two hearings to retain more than a couple of short phrases. First the one upon which "Falstaff's" strutting march in A flat major to supposed female conquerings in the second act is built, and which in the third act recurs for a moment in A flat minor in a most limp and abject but all the more descriptive manner after the knight's wet return from his dump into the Thames. Then there is "Falstaff's" ever recurring, frolicking little motive "From two to three," the hour in the afternoon at which his rendezvous with "Ford's" wife is to take place, and which phrase recurs to him even as sole answer to "Mrs. Meg Page's" warning him of the well-known jealousy of "Mrs. Ford's" husband. This whole episode is extremely funny and the musical characterization of the finest and most raffinist. On the whole the great merits of the work must be sought and found in its wonderful orchestration, its rhythmic flow and preg-

nancy, and the fine humor, real Shakesperian humor, which like a constant stream of life pervades all the music, and which from the first C major chord of the beginning to the last fall of the curtain keeps you in constant and most concentrated attention and interest.

The sorriest of all the criticisms I read were those which indulged in a comparison of Verdi's "Falstaff" with Nicolai's "Merry Wives of Windsor." The German's beautiful and poetic music is as different from the Italian's sparkling and sprightly humor as the German libretto is different from that of Boito. The entire German conception of the principal character is different from that of the Italian's, for, as is almost natural, because it is national, the German treats "Falstaff" principally as a toper, while the Italian lays the most stress upon his predilection for the fair sex. Boito's verses moreover are vastly superior to the German libretto and are at times excruciatingly funny. Too bad only that Max Kalbeck, the Viennese critic's translation was not sold at the Royal Opera House, for the one which was for sale there was a really stupid and prudish one.

As for the performance I must say that although the great Maurel, as the true Chauvinistic Frenchman he is, would not sing in Germany, and therefore shone through absence and despite the rather poor substitute for Pasqua as "Mrs. Quickly," the ensemble on the whole was an admirable one. Best of all, however, was the orchestra, who, with only four rehearsals under a strange conductor, gave such admirable readings of the most difficult score that Mascheroni, the great Italian conductor, was full of praise and admiration for such a "gathering of artists" as the organization known as the Berlin Royal Opera House Orchestra. They, however, reciprocated in kind, and when, during the fourth and last performance, they handed a huge laurel wreath to the foreigner they did so with a *Tusch* that in heartiness and sincerity left nothing to be desired. Conductor and orchestra were in the greatest possible touch and *entente cordiale* with each other, and the result was a really most memorable one. Moreover, Mascheroni is indeed one of the finest conductors I ever saw, and no wonder therefore that he was the choice of both Verdi and Boito for the first production of the *chef d'œuvre* at La Scala.

Of the vocal artists not one is phenomenal, but all are good and at their place. The graceful, the humorous, the fervent elements in the music all were admirably brought out, and with an ensemble which even in the most difficult passages, such as the bravura ensemble episode in the second part of the first act (a remarkably finely written quartet for female voices alternating with a quartet for male voices, *prestissimo* and *mezza voce*) and the trying screen scene in the second act were of the most surprising effectiveness.

Mr. Ramon Blanchart, a Spanish baritone, who sang "Falstaff," was excellent, also, histrionically, where he has, of course, a great deal to do and say. Above all he beware of an all too easy exaggeration of the part, and carries it through "con flemma." Nevertheless, as Mascheroni and Pollini both told me, he cannot compare to Maurel, who must be something quite out of the common, to judge by the praise of these two connoisseurs. Antonio Pini-Corsi as "Ford" is a rather poor singer, but his monologue of jealous rage or raging jealousy was done most artistically. Edoardo Garbin as "Fenton" has a sweet tenor voice of fair range and good chest, but rather poor falsetto quality. His acting in conjunction with Miss Adelina Stehle as "Ford's" daughter "Nanetta," was elegant, and their little lovers' scene charming throughout. All the ladies in the cast, however, were neither very handsome nor very graceful. Emma Zilli as "Mrs. Ford" was poor also vocally, but Mrs. Clorinda Pini-Corsi as "Mrs. Meg Page" sang well and owns a fair contralto voice. The rest of the cast, Paroli as "Dr. Cajus," Pellagalli as "Pardollo," Arimondi as "Pistola," and Virginia Guerrini as "Mrs. Quickly," did all very well, and their best toward a most satisfactory ensemble.

The mise-en-scène, which was to be that of the original Milan Scala production, was found to be not quite appropriate for or up to the usual standard of the Berlin Royal Opera House, and thus the latter institute furnished beautiful and new scenery for five of the six sets which "Falstaff" demands.

* * *

On the day of the last production here of "Falstaff" I received an invitation to dinner by Mr. and Mrs. Henry Pierson, the artistic secretary of the Berlin Royal Opera House, and his charming wife, the prima donna. With me invited were Hofrath Pollini, Maestro Mascheroni, Eloy Silva, the principal tenor of the Royal Opera House, and Georg Davidsohn, the editor of the Berlin "Boersen Courier." An excellent menu and the choicest of wines were made still more palatable through a polyglot conversation, which was as interesting as it was instructive.

* * *

"Falstaff" will be given here in German next fall by the regular personnel of the Berlin Royal Opera House, under Dr. Muck's direction. It must be confessed that the institute under the régime of Count Hochberg is not slow in availing itself of the chance for production of good novel-

ties. The present season will finish on July 1, but before the close on Wednesday night of next week Stibitz's opera, "The Gypsy," will be brought out here for the first time. This will complete the full dozen of novelties which were given during the season of 1892-3.

SEMBRICH AT KROLL'S.

On Saturday night last I went out to Kroll's Opera House to hear Marcella Sembrich in Bizet's opera "The Pearlfishers." It is an early work of the great French composer, but shows to a remarkable degree already the aptness and intuition for excellent orchestral writing and considerable dramatic instinct. The thematic invention, however, is by no means yet of the *recherché* kind which distinguishes "Carmen," and the whole work, which is nevertheless very interesting, affords ample proof of the fact that it was written at a period considerably further removed from the end of the century than Bizet's chef-d'œuvre.

"Leila," the principal part, of the "Norma" type, is intended to be quite a young girl. In that respect Marcella Sembrich can no longer claim to fulfil the exigencies of the part. In point of vocal technic, however, she is still remarkable, her natural coloratura being excellent. Her voice also, although by no means unimpaired, is still very agreeable and sympathetic, pure and voluminous. Moers, a fair tenor, and Fricke, a sonorous baritone, were a good support, and the chorus and orchestra under Ruthardt's direction, did fair work. The mise-en-scène at Kroll's, however, was rather inferior and the stage anyhow is too small to represent effectively operas of "The Pearlfishers" type on it.

CALLERS AT BERLIN BRANCH OFFICE.

The news of the return from my round trip must have spread rather rapidly, for up to the present moment THE MUSICAL COURIER'S European headquarters have received no end of callers. I mention among them, first of all, because he also was the first to call, Frank Van der Stucken, who was here to attend "Falstaff," and who looked remarkably well. He underwent some special treatment at Hanover for his throat, and it seems to have agreed with him remarkably well. He is now with his family at Salzdettfurth, a little watering place near Hildesheim. Then there was Felix Berber, the young and remarkable Leipzig violinist, about whom I had twice occasion to write to you last winter. Next there was Walter Ibach, the Barmen piano manufacturer, who was here on a meeting of the proposed German piano makers' trade union.

Next I received Reinhold L. Herman, the former conductor of the German Leidekrantz, who at present is quietly living here as a composer. Furthermore, Miss Marie Panthès, a first prize pupil of the Paris conservatory of music, and a lady who has been heard with success at some of the Lamoureux concerts, called on me with her mother. She is to play here next winter, and the season thereafter she intends to go to New York. She performed for me on the magnificent Steinway grand piano which graces THE MUSICAL COURIER'S Berlin branch office the Bach D minor toccata in the Tausig version, Schumann's "Carneval," and some modern French music, notably a gypsy dance written especially for Miss Panthès by Godard. I can assure you that it was remarkable for tonal beauty and force, and above all a certain breadth and power of conception which one but rarely meets in women performers. With all that and a splendid technic this young lady of nineteen summers unites a personality which is as charming and sympathetic as it is handsome—nay, absolutely beautiful, of the dark persuasion. Here is a prize for some enterprising American manager, unless—and that seems to me not unlikely—the young lady marries before she is two seasons older and is then hors de concours.

Another artist who also wants to be heard in the United States, but much sooner than Miss Panthès, is Miss Elise Kutschera, a young dramatic soprano of likewise great beauty of the blond denomination. She is stylish looking and of magnificent, sweeping carriage. Altogether very imposing and handsome; and her singing of an aria from "La Juive" and some German *Lieder* convinced one that she would be a veritable acquisition for a concert as well as an operatic stage. Regarding this young lady I shall have something more to say in another chapter. Miss Kutschera came to me in the company of Mrs. Wilhelm Hock, the wife of the former and well remembered, because highly gifted, stage manager of the defunct American International Opera Company. I must not forget to mention young Nathorp Blumenfeld, of Atlanta, Ga., a really talented violinist, who has been studying with Arnold Rosé, of Vienna, but has now come to Berlin to take lessons of Professor Wirth, and later on of Joachim, both of the Royal High School for Music. Otis B. Boise, the American composer and composition teacher, also called on me; and the visit of Professor Hey, the eminent vocal teacher, I missed because I had not yet returned to these shores.

Hans von Bülow, who has been suffering a great deal with his head, is said to be much improved in health of late. Likewise his friend and manager, Hermann Wolff, who was

attacked most severely by the influenza, but who at the present moment is out of bed and out of all danger.

At Dresden I had a long and pleasant chat with Prof. Eugen Krantz, the director of the flourishing royal conservatory; and I heard two young vocalists at Miss Natalie Haenisch's elegant parlors who will doubtless make a name for themselves in the near future. They were Lalla Wiborg, a Scandinavian young lady and sister of the Schwerin prima donna, who appeared with success also at Bayreuth and who likewise was a pupil of Miss Haenisch, and Miss Margarete Kretschmer, of Dresden, the latter a coloratura, the former a sympathetic mezzo soprano. O. F.

Leipscic Correspondence.

LEIPSCIC, June 18, 1893.

THE début of Miss Adrienne Osborn (Eis-bein) June 17, as "Mignon," in the Neues Theatre, was an event that had been looked forward to with considerable interest for some time. Miss Osborn was a private pupil of Augusta Goetze, who has the supervision of singing at the conservatory and latterly of Director Staegerman of the theatre. And while speaking of teachers, it must be said in justice to both that there is a controversy between authorities as to which is responsible for some imperfections in method which will be mentioned later. I am unable to decide this point, as I heard Miss Osborn for the first time as "Mignon."

As the name indicates, Miss Osborn is an American girl, and this circumstance, as well as the novelty of a débutante at the opera, attracted one of the largest and most fashionable audiences of the season. While there were in attendance the usual number of hopeful friends, there seemed to prevail a feeling of grave doubt with the general public as to the outcome of the trial, partly because of the usual mistrust in novices, and partly because this rôle was the favorite and perhaps most successful part of Miss Mark, who leaves Leipzig shortly to begin an engagement in Vienna. Miss Osborn, however, scored a success and a decided one, quite captivating the audience, which by general and spontaneous applause testified its appreciation of her very unusual talents.

She sings with good musical intelligence and absolutely faultless intonation. Her voice is of good timbre and has fine carrying qualities. It is decidedly best in the lower register, the middle being unevenly cultivated, and the high tones, at least on this occasion, were metallic and labored, sounding as though the voice had forcibly been driven beyond its compass. The fault so often found with German singers—unevenness in register where a scale occurs, especially downward—must also be mentioned of Miss Osborn. The freshness and natural grace of her voice and a truly artistic temperament, however, won the battle for the young lady despite the shortcomings in method. In all fairness it must be said that as an acquisition to the theatre she would at least be on a par with the artists of her sex now under engagement there.

The histrionic attainments of Miss Osborn cannot be given unqualified praise. She is very talented, but has had either bad instruction or in many respects has not a very happy conception of "Mignon."

Tragedian-like strides, with their scrapings and jerky movements, would not be cultivated by a child of nature like "Mignon," and habitual flinging of arms and swaying of the body in the emotional scenes are also inappropriate.

But in situations where she was without self consciousness her acting was quite superior, proving a talent which will soon throw off the evil effects of bad coaching. Her dance before the mirror was surprisingly well executed, in fact this entire scene was excellently given. The gratification of her success must, however, have been greatly marred by the indiscriminate enthusiasm of the Leipzig audience, which recalled Mrs. Baumann, who sang "Philine," three times after the "Titania" aria, which I have never heard sung so wretchedly. The "Philines" I have heard even with the Boston Ideal and Emma Abbott companies were incomparably superior to this one of the large Leipzig Opera.

AUGUST GÜSSBACHER.

Harry Pepper at the Fair.—Harry Pepper, the popular ballad singer, has gone to the World's Fair, where he will remain during July. He will then go to Lake Minnetonka, where he will pass the remainder of the summer.

A Midsummer Service.—On Sunday, July 16, at 5 o'clock, a midsummer musical service will be given at St. Peter's Church, Twentieth street and Eighth avenue, under the direction of Mr. Chas. Bigelow Ford, the organist and choir master, and as the program includes such numbers as Tour's "God Hath Appointed a Day," "The Heavens are Telling," "Ford's Evening Service," the occasion will probably prove very interesting.

A portion of the members of St. Thomas' choir have kindly volunteered their services, which, together with the regular choir of St. Peter's of thirty voices, will make the service an unusually fine one.

The idea of a midsummer service is rather a novel one, and probably the first attempted in the city, and Mr. Ford is to be complimented on his efforts.



When self sacrifice for the sake of art becomes habit, it then becomes second nature, and a pleasure to the true artist.

MARY LOUISE CLARY.

MISS MARY LOUISE CLARY, first contralto of St. Patrick's Cathedral, New York, is a Louisville girl, her home being on Walnut street, not many doors from the home of Mary Anderson, whom she designates as "a regular hoyden in her pinafores," and who had rather a sweet semi-trained voice.

Miss Clary's chief instruction was had from her mother, a fine musician, and from Mrs. Davidson, a resident teacher. She sang in an Episcopal church there before coming to New York. Her experience with contralto voice is similar to that of Miss Kate Fleming. As the result of a heavy cold, she completely lost for some three years the light soprano voice she possessed. Returning, it had broadened and deepened so that even her family failed to recognize it as hers.

The change has been financially advantageous. She studied contralto a year before coming here. This is her third season of study in New York, but her first public engagement, her teacher Belari wisely deciding that the proper time to make a good impression vocally is after a voice is trained, not before. "Wait," has hitherto been his advice, but immediately on hearing of the Cathedral vacancy she applied to organist Pecher, and was accepted on first hearing. The height of the Cathedral loft and the space of the immense edifice before her at first made her afraid to stand near the railing, but she has overcome the slight nervousness and is now quite at her ease there. She speaks in highest terms of Mr. Pecher as a man and musician, saying that she is impressed more and more with his capabilities after each performance.

Her compass is from low F to B without change of register. Mr. Damrosch has expressed himself as entirely satisfied with her voice, which says much for it. Many think that it would be more manageable and effective if placed more in the teeth and front of the mouth, but these things are matters of discussion. During her first three months' vocal study she gained 4 inches in chest expansion. Her weight has increased from 131 lbs. to 170 lbs. in three years. Although not worried about her weight she walks much and pays attention to diet.

"What a beautiful throat and neck!" is invariably the first expression in regard to Miss Clary's appearance. Her contour is round and oval. She has blue-gray eyes, with American thoughtfulness and practicality mixed in them, a beautiful mouth and very dark hair. Her portrait makes a superb St. Cecilia. She is 5 feet 7 in height, and this, with her generous proportions and classic pose, gives her a Romanesque appearance when artistically dressed, and compels her to be very careful when assuming conventional costume.

The stupidity and carelessness of metropolitan dress-makers is the plague of her present life, and has driven her to the least of two evils—that of making all her own dresses. To her credit be it said that she dresses extremely well. Sociable and easy in manner, she is bright and entertaining in conversation. Of the indolent type of physique, she chooses an easy chair and the most comfortable position in it without lack of grace, and fondles her huge black cat, and pays the best attention to every word spoken in her presence—one of her great charms.

She is unusually gifted musically, playing 'cello and

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guitar as well as piano, and reading everything at sight rapidly. Educated as a pianist, she finds the training invaluable vocally.

(This is true in every case of the kind. There is something so much more severe, thorough, difficult and conscientious in instrumentation than in vocal study that the vocalist is always a more sterling student character after the discipline.)

Although she can play her own accompaniments she does not like to do so. She loves best the dramatic in song and German music. She sang in "Samson and Delilah" here under Mr. Damrosch with great success, and again at Louisville, with the kind permission of Mr. Pecher, on the morning when her engagement with him commenced.

Speaking of the artist's responsibility Miss Clary says that one becomes virtually a martyr on discovering that one has a voice. The fact must never after be lost sight of. Regularity in all things and sacrifice of many are the penalties. Giving up dances, of which she is passionately fond, has been her greatest cross. Late suppers also have to be dispensed with, and engagements must be kept at all cost of pleasure. Concert work being regular and well balanced is not so hurtful as is society to the singer. When sacrifice becomes a habit the rest is easy, she says. It then becomes a pleasure.

As to "women in business," she thinks it noble and right that in case of accident a woman should be willing to support herself, and should be properly trained for whatever business she may follow; but she should always regard it as a necessity, not a luxury of life to be compelled to do so. Her own chief objection to operatic life is the frequency with which male characters have to be assumed by contraltos. There are but three or four of the standard operas in which the contralto's dressing is attractive. In oratorio there is comparatively little contralto work, so that the field is virtually narrowed down to the concert platform and organ-loft.

Miss Clary at present lives on Ninety-sixth street with her sister, but the hope is to be nearer the centre later on. Her music room is furnished with direct view to acoustics, everything in it being of the lightest character, the unnecessary being conspicuously absent. The grand piano, light chairs, a few light prints on the walls, no drapery and a corner desk are the chief features. The windows are kept shut during practice, as she fears disturbing the neighbors with her "big voice." Face and figure are her favorite pictures, blue and yellow her favorite colors, animals her favorite pets and cats her favorite animals. She is a good Catholic. Her summer will be passed at the Thousand Islands.

Miss Catherine Hilke, the soprano of the Cathedral quartet, is a Californian; Stockton is her native city. A sensible, far-seeing man, her father early decided that all of his children should be self supporting, and Catherine with two other girls was educated for the schoolroom. Teaching of books being found uncongenial both to mind and body, "Teach music then," said he, and a teacher of instrumental music she became, singing a little betimes for her own amusement. Later on voice became dominant, and as is usual in such cases the neighborly hue and cry became "Go to Europe—go to Europe!"

"Hold on," said the wise Californian father. "I guess there is something this side of the ocean you don't know yet. There is that National School of Opera in New York. Go there and see how you stand. Ten to one you can't even pass the examination! If you can't, just stay there and learn what they have got to teach you, and come back here and let me see what you can do. Then we will think about Europe."

The girl not only "passed the examination," but with honors made a reputation for musical cleverness, and in the first year achieved a choir position in St. John's Church, Jersey City Heights, thus gaining confidence and pin money in a congenial manner. She remained in the Conservatory three years, and when Mrs. Ashforth, who was her teacher there, opened a studio of her own Miss Hilke became one of her star pupils, and a class room assistant besides. Here her voice fairly blossomed, and relatives and friends were alike astonished on the occasion of her first visit home after voice placement, breathing, phrasing and intention had been grafted upon natural gift.

This is her fourth year at the Cathedral, her fifth in the Temple Bethel on Madison avenue, and she sang at St. Mark's Episcopal church for two years. She has also been heard successfully in concert in the cities surrounding New York and in the Liederkranz and Metropolitan societies here. Bassini's "Salve Regina," Schumann's "Faust," classic "Ave Marias" and the mass solos of the masters are treats worth hearing at Miss Hilke's hands. Visitors to the Cathedral invariably turn to see who is producing those rarely beautiful tones. Her voice is characterized by warmth, sympathy appeal and artistic adaptability to the composition in hand. Her method is perfect. Grace and ease mark every strain. There are possibly few singers in the city capable of interpreting so well the exquisite sacred operas which Mr. Pecher so generously provides for his congregation.

"Oh my, can she sing those high tones?" asked Mr.

Damrosch, after hearing her sing a low-toned Brahms, on being told of her singing of the masses. Miss Hilke is soprano of the "Gounod Quartet," of which Mr. William C. Carl, organist of the First Presbyterian Church, Eleventh street and Fifth avenue, is director, of which Mr. Dempsey, of St. Mark's, and Miss Sawyer are members, and which has sung with much success in Boston.

The Temple-Bethel combination is somewhat uneven, having four sopranos, three altos, two tenors and two basses. Mrs. Chapman-Lindau, also of St. Mark's; Mr. Kaiser, of the Cathedral; Mr. Williams and Mr. Thomas Evans Green are members.

The talent of the choir is good enough, but badly needs a choir conductor. The rehearsals conducted by the cantor, with Mr. Mulligan at the organ, are all well enough, but at service, when the cantor drops some 15 feet below into a reading desk, and the organist remains engrossed with his stops, the singers are left to the tender mercies of an ad libitum rubato that is anything but strict.

Salaries of singers are shamefully small in Jewish churches, an "ought not to be" which is shared by many Catholic churches also.

Miss Hilke wishes that physical exercise, Delsarte or some form of systematic grace movements, were made compulsory by law for singers. "What can one do," she says, "with late hours, fatigue, indifference? First thing one knows all that is gained at heavy class room expense is fossilized by the pressure of daily progress." (The conundrum of all living is how to combine progress and accumulation. It is solved by a few clever souls.)

Miss Marie Millard is home again at the close of her first footlight experience. It has been a successful one. Sheltered by her father's (Mr. Harrison Millard) constant companionship, she has been saved many of the disasters and annoyances of first stage life. Her press notices have been encouraging, many of them inspiring; her voice is deeper and fuller without having lost any of its freshness; she is prettier, in better health and has gained in dramatic motive. She and her father are ensconced in a pretty apartment on Fifty-seventh street, with a view and breeze of the Hudson for their own, and find themselves glad to "settle down" after the constant "change" of the past months. The company went as far as St. Louis and remained a whole month in Chicago. Marie is keeping house, and treats the balladist to new experiments at each repast.

Mr. Millard says that the quality of his daughter's voice is one that will always retain its youth. Marie is but just out of her teens. Her future is at present undecided. Managers are negotiating with her, but with her rare voice and exceptional training she is justified in being somewhat particular in her choice of acceptance. She sings like a bird, has refined tones and instinct, and with experience will make a great singer.

Marie has two sisters, Mrs. Dr. Page, of Harlem, who does not look older than her sister, but whose sweet soprano voice has been donated to the service of two babies, Natalie and Virginia, or "Ginger" as she styles herself through a slight defect in infantile vocalization. Florence Millard, the contralto, who made the sister's visit to California musically memorable in amateur opera, was captured by a wealthy young Californian and now makes the West her home. A visit in the near future is just now a much expected event in the family. Mr. Millard has been quite ill for a week or two, but under his daughter's careful nursing he is now recovered and looking better and more handsome than ever.

All who love the song, "Bay of Dublin," are not aware that the music of the popular song was written by Mr. Millard. The words are by Lady Dufferin, a Dublin lady, mother of Lord Dufferin, for many years a diplomat in foreign service, and a warm personal friend of Mr. Millard. The words of "Katy's Letter" are by the same lady. The words of "Waiting" were written by a woman in Northern New York who had gifts as a spiritualist. The words were certainly composed by her when "under control," for upon Mr. Millard's effort to get from her another equally lyrical creation he found her incapable of little more than the writing of her own name.

Instead of finding his chaperonage of Marie irksome, Mr. Millard in his young daughter's life is but really going over his own early experiences. A musical nomad, his spirit is tuned to footlight and railroad echoes. He is composing also. "Theosophy," "My Own Sweetheart," "Solitude," "Constancy" and sacred music are among his latest efforts. Marie is very pretty, with sweet brown eyes, a beautiful mouth (a family feature), cream-tinted complexion and soft brown hair, which she wears short and curling. Della Fox, she says, is fairly worshipped by girls. Scores of notes, written by girls of twelve and fourteen, are daily consigned to the pretty soubrette's waste basket, and in violet season she is fairly smothered in the sweet blossoms.

Mr. Ludwig Dorer, organist and choirmaster of the Church of the Sacred Heart, Clermont avenue, Brooklyn, repairs to the Adirondacks, where he will refresh his musical spirit in study and composition through the summer months. Miss McKenna takes his place at the organ bench. His choir numbers some twenty-five, among them his

daughter Amelia, a tall, slender, dark eyed girl, with charming contralto voice in speaking and singing.

Singers should be careful how they pay substitutes. A little "nearness" in this respect may work them a great deal of harm. Subs are usually people with plenty of time to talk, and they do it with a vengeance when said vengeance is in their hands. Besides, substitutes frequently have very fine voices as well as feelings, and should be duly considered.

Mrs. Ogden Crane has closed organ loft and class room labors (the latter including some 100 lessons a week the last month) for rest in her charming home at Bayonne City, N. J.

What makes Minneapolis, Minn., such a musical city? Here are Mr. Ferguson, Miss Fremstadt, Miss Fleming, the Mueller sisters and Mrs. Blossom, and how many besides! all prominent choir singers, hailing from the flour city. Perhaps it is the wheat.

Miss Mary Louise Clary left this week for Chicago to fill a week's engagement at the World's Fair. She is to sing "St. Paul," "Judas Maccabeus," Handel's "Utrecht Jubilate," Bach's "Stronghold sure" and "Lohengrin." The tenor parts will be sung by the tenor Lloyd. Three dates will be 12, 13 and 14.

Mrs. Marion Hendrickson Smith is pluming her dainty wings for flight. She has been substituting for Miss Gertrude Griswold in All Souls' Unitarian Church, where Mr. Joseph Mosenthal is organist. She was never in better voice or looked so pretty as she does now.

Miss Hilke spends the summer at Cape Cod.

Mr. Frederic C. Baumann, of the Park Conservatory, Newark, and organist of the Universalist church there, closes his organ loft labors this week till September. A wide awake and valuable musician, his program record of the past season is worthy of the best New York churches. With such ambitious work a New York organ bench is a certain ultimatum for Mr. Baumann.

Mr. Elliott Haslam, well known as coach of operatic, oratorio and concert work, and of special benefit in the line of sacred music—choir preparation—is to pass the next ten weeks in Toronto, Ont., Canada, which address will find him during that time.

FANNIE EDGAR THOMAS.

Mascagni at the Fair.—Those in charge of the musical arrangements at the World's Fair hope to induce Mascagni, the composer of "Cavalleria Rusticana," to visit Chicago by September. He is said to hesitate to accept the offer made, as being too small. Half of the gross receipts realized at the performance of his operas was promised him.

Michigan M. T. A.—The seventh annual meeting of the Michigan Music Teachers' Association was held at Adrian June 28, 29 and 30. A large number was present, and much interest taken in the various papers and concerts.

Franz Apel.—Mr. Franz Apel, of Detroit, gave one of the most interesting piano recitals at the Michigan M. T. A. on the afternoon of June 28. He is now at Marquette, where he is conducting a summer school. His daughter sailed recently for Europe, where she will study for two years under Leschetizky.

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London Letter.

LONDON, June 29, 1893.

SIR ARTHUR SULLIVAN'S "Golden Legend" scored another success on Saturday at the grand festival of the Handel Society, at Crystal Palace, when about 20,000 people listened to a masterly rendition of this cantata, which shot into popularity on its first production at the Leeds Festival in 1886.

Since Mr. Manns was appointed conductor of this society he has aroused the interest of its members, and the work done by the choir and orchestra, numbering over 2,500, shows a high standard has been reached. The solos were taken by Mrs. Albani, Miss Marian Mackenzie, Mr. Ben Davies and Mr. Henschel. All were well received, while the Welsh tenor made the hit of the occasion, scoring a veritable triumph in his masterly rendition of the entire rôle.

Mr. Paderewski's only appearance this season was the occasion for the most fashionable gathering seen at St. James' Hall for many a day. He was in his best form and treated his enthusiastic audience to Bach, Beethoven, Brahms, Schuman, Liszt and Chopin in his own inimitable manner.

Mr. Paderewski only honored one recall during the program, that following Chopin's valse in A flat, which he repeated, but at the end he responded to the imperative applause showered upon him with three extra numbers, and more would have testified to his generosity had not Mr. Daniel Mayer had the piano removed. He will return to London to play at the symphony concerts in the autumn, and has engaged to play at the "Norwich Festival." Dr. Hans Richter is a great favorite in London, and his concerts always draw large houses. His programs are always well divided among the different schools, his last given on Monday night being a good example of the variety he furnishes to his English patrons.

Overture, "Egmont," and Symphony No. 7 in A (Beethoven); aria from "Hans Heiling" (Marschner); Slavonic rhapsody No. 3 in A flat, op. 45 (Dvorák); first scene from Act III. of "Siegfried" (Wagner), the characters of "Erda" and "Wotan" being represented by Miss Agnes Jansen and Mr. Eugene Oudin; the most enjoyable number being the Seventh Symphony of the great master. Mrs. Patti makes her last appearance this season at Royal Albert Hall on next Saturday. She will sing "Una voce poco fa," "Barbiere" (Rossini), "Echo Song" (Eckert) and a new song, "My Darling's Lullaby" (George Fox), with a violoncello obligato. She will be assisted by Mrs. Amy Sherwin, Mrs. Patey, Mrs. Alice Gomez, Mr. Norman Salmon, the Meister Glee Singers, Miss Fanny Davies, Master Jean Gerardy and Mr. Lemare. Her last concert, given on June 3, was so successful in the way of a full house that another "farewell" was decided upon.

The second annual grand concert in aid of funds for the relief of distressed foreign artists in England will take place at the Palace Theater on Friday afternoon next. This charity was organized by the "Foreign Press Association" in London and last season the committee were able to alleviate a great deal of suffering with the funds raised at a similar concert. The following eminent vocalists have kindly consented to give their services: Mrs. Albani, Mrs. Calvé, Mrs. Sigrid Arnoldson, the Misses Guilia and Sophia Ravogli, and Gherlsen, Edouard de Reszke, Sellier, Viterbo, and Plançon. This list of vocal artists will be supplemented by an equal number from the comédie Française Company now at Drury Lane. Such an array of talent will undoubtedly be the occasion of raising a large fund.

At the last operatic concert the German contingent of the opera came in for a share of the honors. Mrs. Moran-Olden was recalled after the rendering of "Erlkönig" and gave Brahms's Wiegand for an encore, while Mr. Max Alvary won the favor of the house in "Frühlingsglaube" (Schubert) and "Meine Liebe ist grün" (Brahms), giving an encore with an old English ballad.

Miss Pallisen sang "Trahir Vincent," from "Mireille" (Gounod). Mrs. Sigrid Arnoldson was recalled after "Ah! fors é lui," Plançon delighted his hearers with the romance from "L'Etoile du Nord," responding to the encore with "Au bruit des lourds marteaux," while Miss Armand, Miss Brema, Miss Lucile Hill, Mr. Dufliche and Mr. Alvary contributed enjoyable vocal numbers.

Mr. Farley Sinkins, the concert agent, has, it is rumored, decided to give promenade concerts at Covent Garden, commencing Monday, August 7. He has arranged with Sir Augustus Harris for the opera, and several artists have been engaged. There was nothing of the kind last season, as no one cared to venture after the failure of the year before.

Mrs. Ronalds, who has done so much in aiding her sister Americans in London, continues to sustain her enviable reputation of giving the best musical "at homes" in the metropolis. Last Sunday I listened to a most delightful program rendered by Mr. Ben Davies, Mr. Eugene Oudin, the Meister Glee Singers, Miss Brema, Miss Clara Butt (who has a phenomenal contralto voice and promises to be the coming Albani of the century), Mr. Johannes Wolff, the sisters Coresola (pianists) and others, while among those present I noticed Mr. Bëito, Sir Arthur Sullivan, Mr. Tosti, Mrs. Christine Neilson, Miss Van Zandt, Miss Agnes Jansen, Mrs. Regina Atwater and Miss Ruby, while society was

represented by H. R. H. the Duke of Edinburgh, the Earl and Countess of Coventry, the Countess of Boden, Lady Randolph Churchill, Lady Dorchester, Lady Wilson and many others.

"Poor Jonathan," after going through the ordeal of a change, both in libretto and music, has been brought out at the Prince of Wales Theatre with a strong caste. Mr. Albeniz is responsible for the alteration in the music, and this artist has certainly had experience enough to know the tastes of his English public, but I am afraid, for some reason or other, this opera will not have near so successful a run as it had in America. Mascagni made his bow for the first time before a London audience on Monday evening last week as conductor of "L'amico Fritz." Many were surprised to see so young a man, who has already accomplished so much. His welcome was worthy of his genius, and his great popularity was fully attested by the spontaneous outbursts of applause from an admiring audience. As a conductor Mascagni shows a familiarity with the art of handling the baton that would only be expected of a chef d'orchestra of many more years' experience.

During his stay here he will conduct his operas coming off at Covent Garden, and he will also appear at a concert given by one of his countrywomen at St. James' Hall on Friday next. Grand opera so far this season has been a success, large houses showing their appreciation of the opportunity of hearing such renowned artists. This week's attractions are, "Cavalleria" and "Djamilah" Monday night, "Faust" last night, "Tristan und Isolde" in German to-night, "Romeo et Juliette" to-morrow evening, "Carmen" Friday and "Il Vascello Fantasma" Saturday evening. The artists for the German performance to-night are Mr. Max Alvarez, Mr. David Bispham, Mr. Wiegand, Mr. Carlyle and Mrs. Moran-Olden, with Mr. Steinbach as conductor. Mrs. Calvé's personation of Carmen has been the most popular character portrayed at Covent Garden this year.

By command of the Queen there will be a state performance at Covent Garden in honor of the marriage of the Duke of York and Princess May. At the royal wedding little Jeanne Blancard, the "girl Mozart" of eight years of age, will play the "Wedding March" which she has composed for that occasion. This wonderful child can, by her instincts of composition and harmony, improvise on the piano according to the schools of Bach, Mozart, Haydn, Palestrina, Mendelssohn, Gounod or any of the modern composers. If this child retains and develops those faculties and continues in health she is destined to be one of the marvels of our time.

Mrs. Belle Cole is completing arrangements for a long tour to Australia, to commence in January next.

Miss Anna Webb, of New York, who has been studying with Mrs. Lagrange, of Paris, for the past two years, is in London. She is the possessor of a fine contralto voice, and had an offer of a good position in light opera for the provinces, which I believe she did not accept as she has something better in view.

FRANK VINCENT.

Park Conservatory of Music.—The commencement exercises of the Park Conservatory of Music, at Newark, N. J., were held in the Universalist Church July 6.

M. M. P. A. to Parade.—The members of the Musical Mutual Protective Association will parade the streets on August 1. It is said 2,500 uniformed men will be in line.

Marie Decca at Atlanta.—Marie Decca participated in the opening of the Atlanta Chautauqua on July 3, and is engaged there for a series of concerts in connection with the Chautauqua.

A Chunk of Wisdom for the Black Patti.—Sisieretta Jones, called the Black Patti, has been enjoined by Judge McAdam, of the Superior Court, from singing except under the management of Major James B. Pond, pending his contract with her. He engaged her on June 8, 1892, for a year at \$150 a week and expenses, with the privilege of re-engaging her for two years more. On April 10 last he notified her that he had elected to hold her for two years more. The contract requires her to sing at from five to seven performances a week from November 14 to June 1. Judge McAdam says:

"Every sense of gratitude requires her to be loyal to the manager who furnished her the opportunity for greatness. Talent is of little value without opportunity, and history records on its bright pages the names of many who would have died in obscurity but for opportunity."—Sun.

Popular Johnson Artists.—A number of musicians recruited from the various companies under the management of R. E. Johnson, gave a very successful concert at Asbury Park, N. J., on Monday before an audience of over 2,000 persons, giving such satisfaction that they have been engaged to repeat the program to-morrow. The artists taking part were: Franz Wilczek, violin; Miss Flavie Van den Hende, 'cellist; Miss Mary Wichmann, contralto; Miss Marie Eckhardt, accompanist; Bernard Einstein, tenor; Basil Teton, bass, and Edwin M. Shonert, pianist. The program comprised compositions by Liszt, Pissuti, Leonard, Donizetti, Popper, Denza, Gilder, Flotow, Sarasate, Sullivan, Saint-Saëns, Dancla, Shelley and Verdi.



Ovide Musin's Tours.—W. H. Stengler, manager of the Ovide Musin Concert Company, reports that the time of this organization has already been booked in nearly every important city of the United States and Canada. R. S. Smythe, the Australian impresario, recently spent several days with Mr. Musin in the Adirondacks arranging for his tour of the world in 1894-5.

Henri Marteau.—Henri Marteau, the violinist, who is to make an extended tour of the country next season, under the management of Mr. Rudolph Aronson, has added to his already large repertoire Dvorák's Violin Concerto, a difficult polonaise by Wieniawski, Wilhelmj's arrangements of "Parsifal" and "Siegfried" and Massenet's "Symphonie pour Violin."

Wm. H. Henningses.—Wm. H. Henningses is now located at the Arcade, Cleveland, Ohio. He is well known in concert work as well as a teacher of experience and ability, being the possessor of a remarkably sweet baritone voice.

The Cleveland Festival.—Wm. H. Rieger, tenor, and Emil Fisher, basso, have been engaged for the Cleveland Musical Festival, there will be a chorus of 3,000 voices, in which the Liederkreis Society of New York will assist. Other prominent soloists have also been engaged.

Mrs. Oullahan's Pupils.—The pupils of Mrs. Ed. Oullahan, of Stockton, Cal., gave a very interesting piano and song recital at her residence on June 20, giving a program of thirty-six numbers almost entirely from memory.

Catharine Linyard Sweetser.—C. Mortimer Wiske has engaged Catherine Linyard Sweetser, the soprano, to sing the prima donna parts in the series of operas to be given under his direction at the Brooklyn Academy of Music during the coming season.

Thelen Takes Charge.—Mr. Christian Thelen, of the musical conservatory of Westminster College, New Wilmington, Pa., is to take charge of the musical conservatory of Mount Union College, Alliance, Ohio. Mrs. Thelen will be at the head of the vocal department.

"Hearts."—Another popular song by Charles K. Harris, author of "After the Ball," has been issued by Joseph Flanner, of Milwaukee. It is entitled "Hearts," and promises to be fully as popular as its predecessor.

A Festal Day in Georgia.—A deaf and dumb negro was in this city Friday making music in a novel way. He had a lard can and a funnel, and by blowing in the funnel and beating the can the melody was produced. The noise very much resembled that made by an amateur cornet player.—Dawson "News."

Modern Journalism.—Reporter—"I wrote 'The instrument was a genuine Stradivarius,' and you changed it to one of the latest makes." Desk Editor—"Well, doesn't that express the same idea? What d'we want to advertise this Stradivarius for?"—Boston "Transcript."

Caroline Ostberg.—Louis Blumenberg, manager of the International Bureau of Music, has made arrangements for Caroline Ostberg, the prima donna, to sing in Chicago, at the World's Fair, July 18, 19 and 20; also at the Worcester Festival in September.

To Go to Philadelphia.—Mr. Julius G. Berck, formerly organist of St. George's Church, of this city, and later of Trinity Church, Columbus, Ohio, has resigned the latter position to take charge of the music at the Church of the Saviour, where he will organize a vested choir, sufficient funds having been allowed him for this purpose to secure a first-class choir.

William C. Carl.—Mr. Wm. C. Carl, the well-known organist of this city, is on his way to Chicago, where he will give several recitals on the large Farrand & Votey organ in Festival Hall. Mr. Carl gave an interesting recital at Niagara Falls on July 6.

AN experienced teacher of languages (German, French, Italian), also sight reading and piano, would like to associate himself with some accomplished voice teacher for business purposes, possibly for the formation of a school of music and languages in or near New York city. Unexceptional reference furnished and expected. Address "X. Y. Z.," care of THE MUSICAL COURIER.

VOCALIST WANTS POSITION.—A contralto, cultivated voice, well-known New York church and concert singer, desires a position in a concert company. Address T. T., care of THE MUSICAL COURIER, 19 Union square.



Stagno Arrested.—Berlin, June 29.—The German artistic world is excited in consequence of the arrest of the celebrated Italian opera singer Stagno and his private secretary, Finzer, by the authorities at Frankfurt.

The arrest which has caused this great sensation was made at the instigation of Stagno's former impresario, whose name is Emil Durer.

The singer and his manager fell out a short time ago and Stagno was discharged by the impresario. He determined, however, to get even, and accordingly managed to get a telegram published in the Italian papers which bore the signature "Ugo," the pseudonym of a well-known Berlin correspondent of the Italian press.

In this telegram Durer was stigmatized as "a dangerous man, and even a criminal," and the dispatch further went on to say that "the attention of the European police ought to be called to his misdeeds."

Durer started investigations as to the author of this dispatch, and, in due course, brought the matter home to the singer.

To-day the Berlin courts ordered the arrest of Stagno and his secretary, Finzer, and they will be brought here in order to stand their trial.—Dalziel, Cable.

Royalty at the Opera.—London, July 4.—A gala performance was given in Covent Garden this evening. It was attended by the Duke of York, Princess May of Teck, the Czarewitch, the Prince and Princess Waldemar, of Denmark; the Duke and Duchess of Edinburgh, and Prince and Princess Christian. The audience was notably representative of England's smart society. Military and naval uniforms were conspicuous throughout the house, and the boxes were ablaze with diamonds. The whole interior was hung with white satin and silk; all the electric lights were half hidden under festoons of roses. Not a place in the theatre was vacant. The opera was Gounod's "Romeo et Juliette," with Melba and Jean de Reszké in the leading parts. The performance was remarkably fine. From the hour when the royal family arrived until the last curtain the audience was in an enthusiastic mood. This afternoon the Duke of York, the Princess May, the Duke and Duchess of Teck and several of their royal guests visited Boyton's water show and descended the chute.—"Sun."

The Burmeisters.—Mr. and Mrs. Richard Burmeister are residing at present at Coye, Oise, France, a beautiful spot near Paris. Mr. Burmeister's symphony is about to be published by Ries & Erler, of Berlin, and the score will be ready in September. During that month Mr. and Mrs. Burmeister will return to America to resume their residence in Baltimore. Both of them will concertize extensively next season.

A Royal Singer.—The musical débutantes of the season will include shortly Princess Ahmdee, a descendant of the royal house of Delhi. This Indian cantatrice sang a little while back at the Villa Edelweiss, Cannes, on which occasion the distinguished company included the Duke of Cambridge. She has embraced the Christian faith, and is the only member of her family who has done so.—From the European edition of the "Herald."

Stella Brazzi.—An American singer who recently made a successful début in London is Miss Stella Brazzi, who sang at the Cyril Tyler concert not long since. This is taken from the "American Register":

Miss Brazzi made her début last week in London at the Prince's Hall, and scored an immediate triumph. She is not only a very pretty and attractive woman, but possesses an unusually brilliant voice, which has been trained in a good school. She sang Meyerbeer's grand air from "Le Prophète," "O Piètres de Baal," with a breadth of phrasing and an intelligence of expression that evoked peals of applause from a highly critical audience. She ought to become very popular in this country.

Two Pupils of La Grange.—Miss Anna L. Morse, of Chicago, pupil of Mrs. La Grange in Paris, and who sang so successfully at her last matinée, was one of the participants at the last reception of the season at Mrs. Walden Pell's.

Miss Mabel Evan, of Washington, D. C., is also developing a remarkably fine voice of great promise.

Felipe Pedrell.—Mr. Felipe Pedrell will produce at Madrid next winter a grand work, "The Pyrenees," which is described as a "trilogy," being in three acts with a prologue. Pedrell is editor of the "Ilustracion Musical" of Barcelona, critic of the "Diario," author of a grand "Dic-

tionary of Music," translator of Richter's "Harmony," and the composer of two operas and numerous pieces, including his "Cant de la Montagna," a symphonic scene. In his last publication, "Ponesta Musica," he seeks to adapt Wagnerian forms to the musical taste of his country.

Music and Creed.—The Requiem mass of Cherubini is prohibited in Norway as "contrary to the Word of God."

"Le Deserteur."—The opera "Le Deserteur," by Monsigny, lately given at the Opéra Comique, Paris, is 124 years old, having first been produced at the Comédie Italienne March 6, 1769.

Rubinstein.—It is stated that Rubinstein will pass the summer in Russia and the following winter in Dresden.

Tartini.—The birthday of Tartini has hitherto been given as April 12, 1692. Mr. Attilio Hortis, by consulting authentic documents, has ascertained that the true date was April 8; the place, Pirano in-Istria.

Bizet's Monument.—The monument designed by Falguère has been exhibited in his studio. It comprises two figures, a young muse with a violin placing flowers before the bust of Bizet and a "Carmen" seated with her arms akimbo.

Jena.—The Jena Liedertafel celebrated on the 1st and 2d of this month its fiftieth anniversary.

August Iffert.—Mr. August Iffert, teacher of singing at the Cologne Conservatory has been called to occupy the same position in the conservatory at Dresden, and will begin his duties there on September 1.

Fritz von Bose.—The Leipzig pianist, Fritz von Bose, will commence his duties as piano teacher at the Conservatory of Carlsruhe in succession to Harold von Michwitz, who has gone to Wiesbaden. Mr. Von Bose will still conduct his chamber music evenings at Leipzig.

"Cornelius Schut."—A telegram to the Kölnische Zeitung of June 6, says: "The opera, 'Cornelius Schut,' given to-day for the first time in German at the Dresden Court Theatre, had an extraordinary success. The audience redemanded Schut's air, and at the close of each act called out the composer and the leading artists. The performance, thanks to the admirable work of Mr. Anthes (Schut) and Mrs. Wittsch (Elizabeth), was in the highest degree satisfactory. After the thrilling last act Smareglia was called out nine times and was presented with a giant crown of laurel."

Pro Pudor!—The "Dresdener Wochenblatt," of Mr. Heinrich Scham (Dr. Pudor), has ceased to appear. The editor is described by a German contemporary as a "crank deserving pity more than ridicule."

Bohemian Opera.—In the present month the Bohemian National Opera Company, which has already given at Berlin, in the Linden Theatre, Smetana's "Verkaufte Braut," will probably produce another work of the same composer. Director Baumann has gathered an opera ensemble in Prague, and it is actively rehearsing. The chief members are Bohemian, and the national character of the work, which will be given in German in Berlin, will be preserved. This Bohemian season will last from July 1 till the end of the month.

Vienna.—Director Jahn has not yet asked to be relieved from his post, nor has he yet sent in his resignation. It was to be expected that he would be annoyed at the attacks made on him during the past year, but he has declared to a friend in confidence that he is tired of being director. He is still director, yet conjectures as to his successor are rife. The idea of Hans Richter succeeding is abandoned, for Richter will not think of taking such a ticklish position, but the names of Sucher and Mottl are currently mentioned.

Munich.—Dr. Kaim is forming a philharmonic orchestra at Munich. It will be under the direction of Professors Gluth and Schwartz, and Alfred Krasselt is the first concertmeister.

A Wagner Paper in Italy.—A new musical journal, the "Cronaca Wagneriana," has been started at Bologna to diffuse a knowledge and wider appreciation of Wagner's works. It is edited by Giulio Padovani, and is under the charge of the Bologna editor of the General Wagner Society.

Mancinelli.—Mancinelli, the celebrated Covent Garden conductor, has resigned his post of director of the music at the Royal Opera House, Madrid, in order to accompany the Jean de Reszké party to Chicago in September.

Sapelnikoff.—Mr. Sapelnikoff has confessed to some of his intimate friends that his ambition is to distinguish himself as an orchestral conductor rather than as a pianist.

Pianists as Composers.—At Basle on Easter Sunday, a new grand mass for soli, chorus, and orchestra, by Otto Hegner (now in his eighteenth year), was performed and very well received.

Loewe's Lieder.—Mr. Albert Bach gave in London lately a recital of lieder by Loewe, whose music is almost unknown in England. Yet in 1847 he was in London, where he sang and played before the Queen and Queen Adelaide, the Prince Consort turning over the leaves of his

music for him. He, however, does not seem to have made any success with the public, and his fame, so far as that country is concerned, is purely posthumous.

Hamburg.—The attempt to revive the Philharmonic concerts at Hamburg is in a fair way of success. The required number of subscribers has been obtained and the Laube band has been engaged. Some objections are made to the retention of Bernuth as director.

Max Bruch.—While in London Dr. Max Bruch was tendered receptions by Sebastian B. Schlesinger, Mr. Ludwig Mond, the German Club and others. Dr. Bruch has been appointed professor of composition at the Royal Academy of Arts at Berlin.

They Still Have the Craze.—English women are going quite as daft over Paderewski as the silliest of their American sisters ever did. And with the temperature up to 100°, too! One hot day they encored the poor man with such zeal, and kept him trotting up and down the platform steps so constantly, that he at last sank upon the piano stool, played a soothing nocturne as a gentle hint, and then departed, to be seen no more.—Exchange.

Late Cablegrams.—The first performance of Mascagni's "I Rantzau" at Covent Garden Theatre last Saturday night, owing to the presence of the composer at the conductor's desk, caused a scene of great enthusiasm. Mascagni is the lion of the English musical season, as was proved by an episode in Lady De Grey's box at the gala performance on Tuesday of last week, at the conclusion of which his hostess presented him with a jeweled coronet from her fan. At the close of the performance of "I Rantzau" he had four recalls and was presented with a jeweled baton. The opera, however, cannot be compared with "Cavalleria Rusticana" or even with "Amico Fritz," and it is hardly likely to be a permanent success. The general opinion here is that Mascagni is overwriting himself. It is announced from Berlin that he has just sent the orchestral score of his new opera, "Ratcliff," to the Hof Theatre.

Gluck's "Armida" will be revived at the Paris Opera House next season, under the direction of Saint-Saëns, who will introduce as far as possible the features of the original score.

In Memory of a Singer.—A tablet to the memory of Jenny Lind is to be placed in Poets' Corner, Westminster Abbey.

The Same Old Fake.—In view of the recent stories that Jean de Reszké had lost his voice the following remarks of the London *Sunday Times* are worth quoting:

Mr. Jean de Reszké did not disappoint the brilliant gathering that assembled on Tuesday in the hope of hearing him in his best form again. He was in finer voice than he had been at any period of last season, and his impersonation of "Romeo" has never at any time been distinguished in a more marvelous degree by the art that "conceals art." Truly there is only one operatic "Romeo" in the world. Other tenors may essay the character if they will, but it is only Jean de Reszké that gives us at once the picturesque gallant, the poetic lover, the tragic hero and the perfect sinner. Wonderful to relate, too, he always has some little fresh touch wherewith to enrich the artistic beauty of his embodiment. We have seen him in it pretty often since that never-to-be-forgotten November night in 1888 when Gounod conducted "Romeo" on its being given for the first time at the Grand Opera, Patti playing "Juliet," and we can safely assert that he is never twice exactly alike in the part. Somewhere or other the inspiration of the moment is sure to suggest some new detail, most likely of all in the by-play, for which there is so much opportunity in this character.

Listen to This Cycle and to That.—There is a Wagner cycle going on at Covent Garden in London just now, but at Liverpool the D'Oyley Carte Répertoire Company have recently given a cycle of Gilbert and Sullivan operas. Les extrêmes se touchent.

T. W. Best.—Mr. T. W. Best is now convalescent, and made his first appearance since his long illness at St. George's Hall, Liverpool, June 24. During the absence of the distinguished organist his place has been occupied by various other professors from Liverpool and the neighborhood.

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A Short Review.

By E. IRENEUS STEVENSON.

THE musical overlook usual to this column at this time of the year can properly be restricted to this recurrence of it to sundry notes, rather than be extended into a long recital. The period between last September and now has been another peculiarly unfruitful one in many elements that have made New York's autumns, winters and springs strongly attractive to those whose taste and opportunity invite them to follow the city's musical current zealously. Part of the causes of disappointment have been local. Part seem to reflect a phase of music as a creative art throughout the world, a phase over which some reflective critics—not to say pessimistic ones—shake the head. Some of them will boldly refer it to a theory of which we hear a good deal lately, calculated to disturb the peace of mind of music lovers, a theory with a most unpleasant name—Decadence. Let us not enter into an argument, curious and melancholy upon this sinister theme.

The concert season has proved itself at least prolific in its entertainments. Compositions for the orchestra, new to our audiences, have been Anton Dvorák's triple overture, "Nature, Life, Love;" Paul Gilson's four symphonic sketches, "The Sea;" an overture in G, by Cherubini, written about 1892 for the London Philharmonic Society, and lost sight of for many years: a violin concerto in G minor, by Benjamin Godard; a new septuor for string orchestra, by Peter Tchaikowsky, titled "Souvenir of Florence;" a new symphony by August Klughardt, op. 57; J. Templeton Strong's descriptive symphony, "Sinttram;" Grieg's suite, "From Holberg's Time" and portions of his second "Peer Gynt" suite, and Smetana's "Overture to a Comedy." A dramatic concert scene for contralto soloist and orchestra, "Mary Stuart," by Mrs. H. A. Beach, of Boston, deserves remembrance.

In choral music the most notable new things presented embraced Edgar Tinel's oratorio, "St. Francis of Assisi;" Dvorák's "Te Deum" and his cantata, "The Spectre's Bride," and Horatio W. Parker's sacred cantata, "Hora Novissima." Some concerts of Russian folk music, by Mrs. Lineff's "Russian Choir," attracted attention, and agreeably illustrated the subject.

Operationally our page remained almost a blank compared with any winter's record for many years. That serious catastrophe of the autumn, the partial destruction of the Metropolitan Opera House, cancelled all arrangements for the expected series of performances by another strong troupe of foreign stars, under contract to the well-known impresari leasing the house. The dissolution of the stockholders' association controlling the business affairs of the opera house followed; though there fortunately also followed the immediate formation of a new association, and its decision to rebuild the opera house, with many costly and most advisable improvements—which labor is now under way. Our nearest approaches to an opera season occurred in the new Manhattan Opera House, and later in the Grand Opera House. In the former place, planned for it, took place a set of performances, some of much merit, but for the most part an unsatisfactory matter, under the management of Mr. Oscar Hammerstein. They were sung in English. One new European work of note and interest, was heard fairly effectively through this incident—Moszkowski's "Boabdil." At the Grand Opera House, a short series of popular operatic representations, many of them highly commendable, under the direction of the Messrs. Stanton and Hinrichs has been a recently concluded undertaking. A revival of Ponchielli's "La Gioconda" and the first American production of Leoncavallo's "I Pagliacci" ("The Buffoons") were noteworthy. In light opera newcomers which were particularly discussed were "The Mountebanks" (Gilbert Cellier) and the "Fencing Master" and "The Knickerbockers" (Smith and De Koven.)

The list of foreign visitors to this city, here for the first time or after considerable absences, is of quite the usual length; but its degrees of artistic importance as an aggregate can be questioned. Among such guests have been prominently before the public Lilian Blauvelt, Eugenia Castellanos, Kate Rolla, Belle Cole, Martha Burkhard, and (very recently, in the course of her trip to Chicago) Amalia Materna—who appeared in concert and oratorio with splendid success—and Johannes Wolff, Joseph Hollman, Henri Marteau, Raphael Diaz-Albertini and Plunket Green. Ignace Paderewski has been with us once before this season, but the extraordinary popularity of his second tour made him the supreme star of the past four or five months.

The arrival of Dr. Anton Dvorák early in the autumn, to reside in this city during the term of his directorship of the National Conservatory of Music, added to our town a composer of the first eminence. Dr. Hans Richter expected to make a hasty visit to us, merely in passing on to the World's Fair, where he had made a conductorial engagement; but the matter lapsed. An unwelcome event in Boston (in which New York took a lively and practical interest), it was hoped, might induce Dr. Richter's coming to remain in America, as a professional matter, for an indefinite time—the retirement of Arthur Nikisch from the leadership of the Boston Symphony Orchestra—but the

search still continues for a suitable conductor to fill his place. At last accounts, Weingartner, one of the notables among German leaders, is lately spoken of as available.

Consideration of the results of the European musical season thus far would be a somewhat perfunctory and slightly premature task. In the department of new works, an operatic one, Verdi's "Falstaff" stands easily in the first place as to the amount of attention its recent production and its characteristics elicited. Leoncavallo's "I Pagliacci" aforesaid and Mascagni's "The Rantzau" have also been favorably received, especially the former. In Paris Wagner's "The Valkyr" was brought out for the first time in that city, with a success duplicating the "Lohengrin" episode of 1892, and no further chauvinistic opposition. Wagner has conquered France.

Necrology must mention as deceased among foreign musicians and persons connected with music or its story Robert Franz, Florimond Hervé, Emil Behnke, Heinrich Dorn, Karl Faust, Andreas Schubert, last surviving stepbrother of the composer; Cecilia Avenarius (born Geyer), last surviving half-sister of Richard Wagner, and Victor van Wilder; while here we have lost these two notable bandmasters, Mr. Gilmore and Mr. Cappa, and Mr. Henry C. Timm, one of the early directors and founders of the Philharmonic Society, passed away some months ago.—"The Independent."

Music in Boston.

BOSTON, July 9, 1893.

THE Higginsonian drag-net has caught a conductor, who will stand before the Boston Symphony Orchestra next October.

The name is Paur, and it belongs to a conductor now in Leipzig. The notices sent out from Music Hall to the Boston press say that the full name is Emil Paur; but is not the new conductor, he that was formerly known as Ernst Paur, born at Czernowitz in 1855? Perhaps he has changed his name to Emil, so that he may be distinguished from the well-known Ernst Paur, born in 1824; or perhaps Emil and Ernst both belong to him; or perhaps the management made a mistake. I confess that I do not know his full name.

Of course all such feeble jests as "More Paur to your elbow, Mr. Higginson," are barred, and summer sickness of the brain will not be accepted as an excuse.

Now that money enough has been subscribed for a hall and the conductor is known, there is a sigh of relief. The frequenters of symphony concerts are glad in the assurance of the continuance of the concerts, and they hear good reports concerning the successor to Mr. Nikisch. The public that does not care for music is delighted at the prospect of a change of conversation in street cars—for the Boston street car is the Boston salon—and a change of reading matter in the newspapers. And yet the announcement of the choice of conductor is only the preface; a large volume of printed matter will follow.

Members of the orchestra will be interviewed and they will express unbounded corybantic delight at the selection. Can you imagine one of the players expressing regret? There will be gossip of a personal and tender nature. Boston will be told how Mr. Paur first met his wife, if he is married; and if he is a bachelor, we shall hear the sad romance of a rejected passion. But I understand that there is a Mrs. Paur, who plays the piano and is the mother of two children.

Then we shall be told that which Liszt said when he first heard Paur read from score. Dr. Hans Guido von Bülow will undoubtedly figure in an eccentric but appreciative rôle. Someone that was on speaking terms with Schumann will certify to the faithfulness of Paur's reading of the Rhenish symphony. And so on, and so on.

There should be a Manual for the use of conductors contemplating an engagement in Boston, and the directions in the matter of Boston customs, dress, deportment should be explicit and indexed.

When Mr. Nikisch first appeared on the stage of Music Hall he wounded unconsciously the feelings of several of our most esteemed patronesses of music; for his trousers, although they were said to be a triumph of the sartorial art of Leipzig, were of the accordeon pattern.

Mr. Nikisch made a fatal mistake in slighting the honorable advances of a patroness who affects to make or mar the success of musical aspirants. This patroness is an attempted combination of Minerva and Venus, a classical two-headed woman. Now Mr. Nikisch, a man of genial disposition, preferred the society of musicians and agreeable male amateurs of music.

Mr. Paur should be provided with a chart by which he may steer his course. All social shoals and ledges should be marked, that he may sail safely in the currents of popularity.

Mr. Reginald De Koven appeared the 27th ult. at a Promenade concert as the conductor of some of his own compositions. Unfortunately I was unable to be present. I

understand that he was welcomed cordially, applauded heartily throughout the evening, and that knowing the excellence of the strings, he gave his undivided attention to the drummer, who under the spell of Mr. De Koven's steady glare did noble work. After the concert Messrs. Ellis and Comee, of Music Hall, invited the composer of "Robin Hood" to sit down at meat, and after he was thus refreshed he was escorted properly to the train that bore him to New York.

"The Observant Citizen" in the Boston "Post" of the 28th ult. reviewed Mr. De Koven's methods of conducting:

"Mr. De Koven conducts with his whole body and both hands. His stage presence, so to speak, is peculiar, and he has a habit of bending his body at the hips, toggle joint fashion, which would be amusing if it were not so earnest, and which, despite its frequent approach to the grotesque, carries with it a force and magnetism which have their effect upon his hand.

"With the baton in his right hand, in forte passages, he resembles a blacksmith pounding on his anvil—although few blacksmiths can hammer out such financial results. His left hand, when not moving in sympathy with its fellow, is rested on his hip or thrust into his pocket.

"But, thanks to that toggle joint movement, he has come near to the discovery of perpetual motion, for the tails of his dress coat are never still; indeed, they are frequently dangerously near a right-angle to the rest of his garment.

"I am pained to relate that Mr. De Koven dangled in front of his vest a monocle, and, horror of horrors! his trousers were perilously close to the fashion said to be affected by one Newman Noggs."

You see again, and in the present instance, there is severe criticism of trousers. The Boston musical public may be liberal in its enjoyment of music of all ages: it can hear with apparent pleasure two performances of "The Messiah" in the same season; it can enjoy Brahms and native composers; but in the matter of conductors' trousers it is adamant, as was Mr. Smallweed in the matter of gravity.

The "Pall Mall Gazette" gives the following definition of a leit-motif: "These leeches thought better of 'roots of radish' than the modern digestion would warrant. This recalls what happened on a Wagner night in Paris. Several ladies received the visit of a musician in their box, and one of them hailed him: 'Come and explain it to us—you who know all about it. What is a leit-motif?' 'Well, it is not easy to tell you—a leit-motif is—a leit-motif is—Baroness, suppose yourself to have eaten a radish!'"

Now, perhaps, this is an ancient jest; for your well appointed jest is like unto a well bred comet. It blazes for a season; it then is lost; but after a long interval it reappears, blazes and again attracts attention. There is, it is true, a museum where jests with long, white and unkempt beards and without teeth are so arranged that the public must see them; and this museum is the comic opera.

This reminds me that Cizbulka's "Amorita" was given for the first time in Boston the 26th ult. at the Tremont Theatre by the Pauline Hall Opera Company under the management of Mr. George B. McLellan. When you heard this operetta at the Casino in '85 the English version used was by Messrs. Rosenfeld and Goldmark, if I am not mistaken. The version used by Miss Hall's Company is the work of Mr. Louis C. Elson, the accomplished musical critic of the "Boston Advertiser." I hasten to add that no one of Mr. Elson's many friends believe that he is responsible for the dialogue of the piece, which seems to be the plaything of the comedians. There was much gagging, and the fun was trite and stupid.

The operetta was handsomely mounted. The chorus and the orchestra were fully under the control of Mr. Steindorf.

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FRANK H. TUBBS, Musical Director.

The music of Czibulka was more or less disarranged; numbers were omitted, and there were interpolations of the English drawing room school. The chief parts were taken by Miss Hall, Miss Clara Lavine, Miss Rosa Cooke, and Messrs. John E. Brand, Wm. Blaisdell, Jacques Kruger and Alfred C. Wheelan. A serenade for female voices composed by Mr. J. Henry McLellan and C. M. S. McLellan, and introduced at the beginning of the third act, met with marked favor, and familiarity has not cooled the desire of the audiences for repetitions.

The operetta has met with popular success in spite of the inadequacy of the comedians. Mr. Wheelan works incessantly to amuse the audience, but his comic stock in trade is limited; its chief characteristic is an india rubber face, which he moves apparently at will to either cheek and fastens there securely. And then he has well defined memories of the pranks of Francis Wilson. Mr. Brand, on the other hand, takes his part very seriously, and plays it with intense self respect. His "Fra Bombarda" suggests vividly "Richard III." as played by a robust, deep lunged actor of the old school, now happily extinct.

Sandow appeared at the Tremont the 3d inst.; not to hold up "Amorita," for the pleasant jingle of the music, the popularity of Miss Hall, and the handsome setting of the operetta have insured its run; but he serves as an athletic epilogue. He excites attention and admiration. Harvard University has approved of him, for Professor Sargent thumped him, looked down his throat, stood on his belly, applied tape measure, litmus paper and test tubes, and gave him an unqualified certificate of merit.

Meanwhile the hated rival Sampson is at the Park Theatre. A petition has been addressed to the authorities, which asks that he may be granted leave to omit the p in his name, and thus "illustrate the writings of the Bible on the strength of Samson," in connection with Sunday "sacred" concerts. I hope this petition will be granted. It would be a pleasure to see him in realistic Biblical scenes. But who in the "Golden Wedding" company will take the parts of the Philistines and "Delilah?"

PHILIP HALE.

The Liederkrantz in Chicago.

CHICAGO, July 6, 1893.

THE New York Liederkrantz gave yesterday, at Music Hall, the third concert of the tour. The first, at Cincinnati, on June 29, was attended by about 5,000 persons, and the net proceeds, devoted to a local charity, were over \$3,000. The soloists, Mr. Richard Arnold, violin; Miss Heckle, soprano; Mr. Conrad Behrens, basso; Mr. F. Bussone, piano, and Mr. Max Treumann, baritone, were especially well received, and the effect of the choruses *a capella* in that spacious and finely resonant hall was excellent. The society was entertained by Mr. Alma, a prominent business man of Cincinnati, at the Country Club, seven miles out of town, in the beautiful suburbs for which that smoky city is famous.

The second concert, at St. Louis, July 1, at the Exposition Music Hall, was equally a success. The soloists were the same, except that Miss Lilian Blauvelt replaced Miss Heckle, who remained in Cincinnati, her former home. An enjoyable feature of the St. Louis reconnaissance was an afternoon visit to the Anhauser-Busch brewery, and the evening commens with the St. Louis Liederkrantz. The tour of the beautiful suburbs was made in a long procession of carriages, and good beer was not wanting at the halting places.

The morning of July 3 found nearly 200 members of the society at the Great Northern Hotel in Chicago. Such a numerous invasion was a trial of the resources of the hotel, but only for a short time. Everything was soon arranged comfortably, and the New Yorkers will take away the pleasantest memories of the Great Northern and its courteous host, Mr. William Eaton.

The concert of yesterday, given on the Exposition grounds, was similar in character to the previous ones. Mr. Arnold's brilliant phrasing and pure intonation were never heard to better advantage; the excellent artist, unlike some others, gains and ripens with years. Miss Blauvelt and Mr. Behrens were also greeted with special favor.

The Liederkrantz will spend a week in seeing the beautiful Fair and the unbeautiful city, and the return stations will be Milwaukee, Cleveland, Buffalo and Niagara Falls. Too much praise cannot be given to the intelligent forethought and laborious care of Messrs. Adams and Cillis, who mainly organized the expedition; nor to the zeal and spiel of the musical director, Mr. Heinrich Zöllner, whose admirable compositions have formed a part of each program.

T. M. C.

The Khedive and Hellmerberger.—The Hellmerberger Quartet has returned to Vienna after a successful tour in Greece and Egypt. The Khedive, before whom the party played on several occasions, is related to have said, in bidding them farewell, "I will only let you go on condition that you promise to come back. You are Austrians, and you know how attached I am to Austria. I will always do whatever lies in my power for you or any other Austrian."

VIRGIL AT ROCHESTER.

ROCHESTER, July 8, 1893.

THE musical world is at the qui vive of excitement at this season of the year, and Rochester has been the scene of one of the most interesting of its conventions. But it is not of the convention itself, but rather of an addenda to that notable assembly that I would speak to you in this instance.

On Friday morning at 10 o'clock, at the Central Church, Mr. A. K. Virgil, of New York, delivered his now famous lecture on "Technical Economy," and was most ably assisted by Misses Julie Geyer and Hyacinth Williams, of New York, at the piano. The notice of this lecture and recital had been widely circulated, and had excited unusual comment, so that a very large percentage of the teachers and musicians assembled for the convention remained over to satisfy their curiosity as to this much talked of instrument, the Clavier, and as many of the citizens of Rochester were equally interested, a very large and intelligent audience greeted the lecturer.

The playing of the young ladies was most enthusiastically received, if frequent and prolonged applause and numerous bouquets are any indication, and it was generally conceded never had these musicians listened to such finished and artistic performances musically from children of their years. Miss Geyer had been heard on a previous occasion by many of those present, and her improvement in the past year of study is so marked as to be almost phenomenal. Her program was varied, embracing the most difficult compositions of Bach, Beethoven, Schumann and Chopin, and each rendered with an ease and beauty of interpretation but rarely equaled, and it is safe to say never excelled, certainly not by any of the noted performers who favored the audience during the convention.

Many who heard Miss Geyer one year ago, while they acknowledged her skill in technic, were critical as to her lack of musical feeling, and were quick to rate her as a purely mechanical pianist. But when she is able to draw tears from the eyes of many of her hearers, as she did in her exquisite rendering of Schumann's romance in F sharp, surely she is exempt from anything approaching criticism in this direction. In this busy, workaday world of ours it is no light thing to move an audience to that evidence of deepest emotion, tears; and Miss Geyer may well cherish the memory of a triumph which is hers alone in the history of this convention.

Her wonderful improvement in power of interpretation, her graceful crescendos and diminuendoes, her sustained tone in the finest of pianissimos, and her power in the more brilliant passages were subjects of universal comment; and again we say, those who came to Rochester for the convention and failed to remain for this recital missed the cream of the piano playing.

Miss Williams' playing, too, was warmly received, and won for her many flattering comments. It was the general opinion freely expressed that never was a child of her years heard to play with more clearness and accuracy, and in fact with so much artistic finish. She gives promise of a bright future, and no doubt will win for herself an enviable name if the promise of her early years is fulfilled.

The playing of the morning paved the way for the lecturer who was to explain the instrument and the method of piano study which could yield such unparalleled results in so short a time. The subject of the lecture itself demands attention, for if ever there is a study in which the necessity of economy in nerve force, muscular effort, time and money is certainly apparent, it is in the study of that much abused instrument—the piano. Mr. Virgil's system is so logical from its very foundation that it cannot but appeal to the reason of every one who has given the subject any thought, and must win the approval of all those who realize the enormous waste of time, strength and money in the use of the old methods. It was clear that the need for improvement is but too plainly felt by teachers and pupils alike, as was evidenced by the volley of questions hurled at the lecturer at the close of the entertainment. For more than an hour Mr. Virgil was detained in answering these questions, at first confining himself to the written inquiries which had been sent in after the lecture, and later smilingly and willingly giving light to those who verbally acknowledged their interest and eagerness to learn more of this wonderful instrument and its use.

There were many comments before the lecture on the statements made on the program entitled "A Telling Argument." But these statements were surely substantiated by the playing of the morning. The vast improvement which Miss Geyer has made in the past year, and the truly wonderful playing of Miss Williams for so young a pupil must verify the statement that more progress can be made in one year by the proper use of the Clavier and the Virgil method than in three years by any of the old methods. The eager questions asked after the entertainment proved that teachers and pupils were convinced of the truth of this statement and were ready to throw old-time prejudice to the winds and perfect themselves in the use of this wonderful aid to piano study. If it is a fact, as so many readily acknowledged, that never were children of these years and limited training heard to play so well, both musically and

technically, does it not seem that there must be some extraordinary merit in the method used, and can the musical profession longer scoff at a fully demonstrated fact?

It has been with the greatest pleasure that I have read THE MUSICAL COURIER accounts of the lectures and recitals given by Mr. Virgil and the pupils of the Virgil Piano School, in Brooklyn, New York and Philadelphia during the past winter, and I was grateful for this opportunity of hearing one of these interesting entertainments and take great pleasure in showing my appreciation.

I am happy to say that Mr. Virgil was cordially invited to return to us in the fall, and I am sure the musical people of Rochester will give him a hearty welcome. N. R. W.

A Song Tournament.—It is proposed to hold a Scandinavian song tournament in Stockholm during the next season.

A Piece by J. Raff.—A Berlin publishing house announces the publication of the little known orchestral suite "Aus Thüringen," by J. Raff, composed in 1875.

Covent Garden.—Covent Garden has been taken for promenade concerts from early in August by a syndicate, of which Mr. Sinkins is managing director.

Paderewski.—The Polish fantasia which Mr. Paderewski will introduce at the Norwich Festival next October will probably be of great interest, for it is understood to be strongly imbued with the national Polish spirit.

Sullivan's New Work.—Sir Arthur Sullivan has now set seriously to work about the long expected new opera for the Savoy. He has discarded the distractions of the London season for a quiet place in the country, where it will be a matter of considerable difficulty to find his address. The music was already partly sketched at Monte Carlo, and he believes that in the course of two months it can be finished sufficiently to be placed in rehearsal. In all probability the work will not be heard until October. The usual rumors are current, some saying that the work is upon an Egyptian and others upon an Indian subject. It will more likely, however, be found that the opera is a skit upon some of the foibles of the day. Indeed it would not be a surprise to find Mr. Gilbert satirizing the humors of the music hall.

Demeric-Lablache.—Mrs. Demeric-Lablache is, it seems, about to settle down in New York. She has recently been on a visit to the Empire City, and several of her friends suggested that she should start there a series of operatic classes. So experienced a lady has an excellent chance in New York, and her operatic academy will, it is expected, be founded in the early autumn. Mrs. Demeric's stage experience has extended over something like forty-five years, for it was while Louis Napoleon III. was President of the Republic that she first made her debut in Paris. She was the original "Azucena" when Verdi's "Trovatore" was produced for the first time in German at Vienna, and for a very long time she was a member of the company of Her Majesty's Opera. One of the wittiest of conversationalists, she was always popular in the troupe, and it only required Demeric-Lablache and the late Trebelli to set the whole dinner table in a roar.—London "Figaro."

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NINTH COLUMBIAN LETTER.

CINCINNATI MAY FESTIVAL ASSOCIATION—THE "ARIONS" ON BROOKLYN DAY—SECOND CONCERT BY THE CHILDREN'S CHORUS—"THE MESSIAH" REPEATED—A BALLAD CONCERT—ROSSINI'S "STABAT MATER" AND "THE HYMN OF PRAISE" BY THE "APOLLOS"—MISCELLANEOUS MUSICAL CURIOSITIES AND RELICS—ANOTHER BAND STAND HAS BEEN BUILT ON THE LAKE FRONT WALK—THE COLUMBIAN CHOIR TO ASSIST AT THE REGULAR LORD'S DAY SERVICES.

JUNE 30, 1893.

ON Saturday, June 24, at 3 o'clock, the Music Hall Series, No. 24, was given by the Cincinnati Festival Association, with a chorus of 400. Theodore Thomas conducted the Exposition Orchestra of 114 with the following soloists assisting: Mrs. Corinne Moore-Lawson, soprano, Mr. Louis Ehrigott, baritone.

Symphony, No. 4, in D minor.....Schumann
"A German Requiem".....Brahms

This work suggests a rude service in the grandest stronghold of nature, rather than a highly colored, sensuous ritual. There is a grand, unhewn, primitive "Ur-Sanctity" in its broad Teutonic sweep that calls for a strong, vigorous and intellectual treatment in the rendition of it. The Cincinnati chorus herein was very successful, as the long drawn out cadences of this majestic tone poem of the sorrow of the intellect were most impressively sustained, and the visitors may at any rate be accredited with the first production in Chicago, or—if I mistake not—in the West of this masterpiece. Up to this time it has been the only thing approaching to a great novelty that has been sung at the Exposition. The weak point in the chorus was, as it was at the last two "May Festivals," the tenor. This was numerically weak and somewhat undecided. Save for this one defect, the performance was one of which the good old Ohio "Auld Reekie" may be proud.

It is a difficult opus to sing well, as the following series of tones taken from the chorus "Behold all flesh is as grass" will demonstrate; as it is only one of several similar passages (C, D, E, D sharp, C). Mrs. Corinne Moore-Lawson sang the somewhat meagre soprano part with feeling and fine quality of tone, but it is to be regretted that she was not heard at greater length, as she is ever a pleasing singer and earnest interpreter of any work assigned her. In Mr. Louis Ehrigott we were delighted to hear a singer of such true and thoroughly bona fide intentions, that it is to be wondered at that he has not been more frequently heard in the capacity of soloist. His style is so sincere and absolutely devoid of any striving after effect that the great mass might be inclined to overlook some of the excellencies of his work. He has been a power in the past for the good of the "Festival" Chorus both as choral director and subsequently as accompanist. The offering of the Cincinnati association to the World's Fair music was of such a nature—to say the least—as to entitle the participants to the sincere thanks of true music lovers and the congratulations of those who would fain hear some choral works not altogether hackneyed performed at the Exposition.

Fifty-two of the "Arions" gave a highly enjoyable concert on Tuesday, all the more pleasant as we are to have little singing by male voices at the Fair. They certainly developed an astonishing volume of tone, and by the energy, vim, precision and brilliancy of their attack they quite took our breath away. There is a little too much force about their singing at times, and it is apt to pall on the hearer when too liberally dealt out to us. Arthur Classen certainly gets every bit of sing that there is in them out of them, as they made a good success with the audience,

which was very small. It was a shabby reception to give them, when they came so far to give us a taste of their mettle. There are so many concerts, however, that some have to be content with small houses. Bendix played the Wilhelmj Prize Song from the "Meistersingers" most beautifully, and was obliged to repeat a part of the same. Classen put the orchestra through at a fearful pace in the "Second Rhapsody," and in the "Pizzicati" of Delibes he took such a rapid tempo that a clear rendition was absolutely impossible.

I understand that we are to hear the New York Liederkranz soon, as they intend visiting Chicago and giving a concert likewise. What was the matter with the Germans that they did not turn out and give the Arions a rousing reception?

Wednesday, June 23—Repetition of "The Messiah."

The audience was the largest ever assembled at any concert as yet given on the grounds, well nigh completely filling Festival Hall. The chorus did the best work of the season and left little to be desired, as this oratorio is one in which they are peculiarly efficient, in fact so much so that their failings in other and less familiar works are all the more glaring in consequence. The two great solos, "Why do the heathen" and "Thou shalt break them," were sadly marred by the unaccountable manner in which Mr. Tomlins disregarded the soloists. Mrs. Katherine Fisk made a deep impression in her numbers, and Mrs. Geneva Johnstone Bishop fully held her own by the side of Lloyd in the gaining of the popular approval. Her voice was fully adequate to the severe ordeal of filling the vast and crowded auditorium, but at times it showed symptoms of hardness in the upper register that detracted somewhat from the expression of "I know that my Redeemer."

The second "Messiah" performance was in short the first choral performance that has touched the standard that we uphold should be maintained at the "Columbian Choral Series."

We were told much about a "Columbian World's Fair Chorus" in the beginning, but that seems to have entirely disappeared, and the "Apollo Musical Club" seems to have, octopus-like, swallowed up all other elements, and as I at first predicted, the choral music at the Fair is to be largely furnished by them, as was no doubt intended in the beginning. That this is entirely satisfactory can scarcely be maintained, for the Music Bureau was surely not intended to be largely an advertising medium for the singers of any one particular body or for the work of any one man.

The Latest Is That we are, by Papal Permission, to Have Maestro Mustafa and His "Sistine" Choir at the Fair.

If the above report be true, we may hope to hear some of the masterworks of the early Italian school. The "Sistine" choir, even if not equal to the reputation of that body in the past, will at any rate represent a period in musical history of rare interest to the musician.

The Only Comparative Novelties at This Week's Pops

have been the overture "Trionfale," of Rubinstein, and the valse from the Symphony No. 5, of Saint-Saëns. These were played on Friday, June 30.

Thursday, June 29.—Music Hall Series, No. 26.—"Ballad Concert."

With twelve orchestral numbers on the program (counting by movements), and about three vocal solos, this concert was still called a ballad concert. True it is that, with three encores, there were six songs, but with all that it was not really a ballad concert. Lloyd drew a good house, and sang "The Message," Blumenthal; "Adieu, Marie," by Stephen Adam, and "Sally in our Alley," by an eighteenth century composer. As encores he sang "Alice," by Ascher; "Come into the garden, Maud," and "When other lips" (Then you'll remember me). His first encore I did not know; it was probably a new English ballad. I could not

find any of my critical confrères any better off than myself. All confessed to ignorance of the song. The ballad, pure and simple, is yet most popular, and the applause was not only warm but vehement. The orchestra gave as a novelty the Swedish dances (second set), by Max Bruch. Taking them in toto they are devoid of the characteristic, and are not particularly interesting. Bruno Steindl played a solo by Servais of the very flimsiest virtuoso type, but it gained for him a hearty encore, to which he in very good taste refused to respond, taking it for granted that the main attraction was after all Mr. Lloyd himself. It was amusing to watch Arthur Mees playing accompaniments to sentimental ballads; he made the impression of a colossus playing with glass balls.

Friday Afternoon, June 30—Festival Hall Series, No. 13.

Poor weather, a poorer audience and the poorest of performances of the "Stabat Mater" and of the "Hymn of Praise" is about all that really need be said concerning today's music. Miss Lillian Riva was more than mediocre in the soprano part, as she spoiled beyond redemption the "Inflammatus." The unaccompanied quartet, "Quando Corpus," as well as the "Amen," were at the last moment omitted, and wisely so, for the whole concert was a lamentable exhibition. Mr. Gardner Lamson was weak and unsatisfactory in the bass part, and the only enjoyable number was Lloyd's singing of the "Cujus Animam." The orchestra was atrocious, owing to Mr. Tomlins' usual unreliability.

Miss Jennie Dutton applied the tremolo stop to all her work in the second composition, and only in the finale did the chorus do anything in the least degree approaching to respectable work. Lloyd was once more the only power that saved the afternoon and made it in some degree bearable. It was a most discreditable concert, and it is hoped that the "Apollo" chorus will refrain in the future from indulging in such uneven renditions as they have given us during the past series. Now for the great musical congresses.

W. WAUGH LAUDER.

(See page 16 for Tenth Columbian Letter.)

A Worthy Charity.—The late Oliver Ditson, who in the course of his life did many kindly acts which were known only to himself and the recipients of his bounty, with characteristic thoughtfulness established by will a fund for the relief of poor and needy musicians. On Saturday occurred the annual meeting of the society formed to carry out Mr. Ditson's benevolent scheme, and the following named gentlemen were elected officers: B. J. Lang, president; C. H. Ditson, treasurer; C. F. Smith, secretary. To these three were added Messrs. A. Parker Browne and Arthur Foote, to form the board of trustees.

The remarkable and interesting fact was disclosed that not a quarter of the income of the fund has been used, from which it appears that the musical profession is in an exceptionally thriving condition. Perhaps, however, the fact that the existence of the fund is not widely known may be the reason that its income has been subjected to such comparatively light drafts rather than that the instances where the money would afford timely and welcome relief have been wanting. Furthermore, among Americans there is a peculiar and praiseworthy unwillingness to make known one's need of assistance, and this may account in a measure for the result of Mr. Ditson's kindness.

This paragraph may be the means of making known to deserving musicians who through any cause are unable to pursue their profession that substantial aid is ready for them, and that they need have no fears that their dependence on the fund will ever be known beyond the conclave intrusted with its administration.—Exchange.

WANTED.—The present address of George W. Birdseye, the well-known song writer. Address, L. P., care THE MUSICAL COURIER.

TENTH COLUMBIAN LETTER.

THE WEEK OF MUSICAL CONGRESSES—AMERICAN COLLEGE OF MUSICIANS—MUSIC TEACHERS' NATIONAL ASSOCIATION—WOMEN'S MUSICAL CONGRESS—NOTEWORTHY PAPERS ON INDIAN MUSIC, THE SONGS OF THE NEGRO, AND ON THE EARLY PHASES OF MUSIC IN AMERICA, BY MISS FLETCHER AND MR. FILLMORE, MR. KREHBIEL AND MR. ELSON—FINE SPECIMENS OF COMPOSITIONS FROM THE PENS OF WOMEN—CONGRESS ON MUSICAL EDUCATION—INTERESTING (OBJECT LESSON) EXAMINATION OF A CANDIDATE BY THE A. C. M.—GALA PROGRAMS OF AMERICAN COMPOSITIONS GIVEN IN HONOR OF THE CONGRESS BY THE EXPOSITION ORCHESTRA—A WHOLE WEEK OF MUSICO-LITERARY ACTIVITY, AS WELL AS A FULL WEEK OF CONCERTS AND RECITALS—CLOSE UPON 400,000 PEOPLE WERE ON THE GROUNDS ON THE "FOURTH"—DÉBUT OF MISS KRAUSE, THE PIANIST—THE GENIAL MUSICAL VETERAN, BOWMAN, IS HONORED BY BEING UNANIMOUSLY ELECTED PRESIDENT "EMERITUS" OF THE A. C. M.—TOMLINS RETIRES FROM THE PUBLIC SCHOOLS' MUSIC DEPARTMENT.

The American College of Musicians.

A LARGE gathering was present at the opening session on Monday morning. President Bowman made a pleasant welcoming address. Prof. A. A. Stanley, of Ann Arbor, called attention to the fact that this was the close of the first decade of the activity of the college, and he not only hoped for great results in the future, but claimed that the past had been creditable to it as a new and comparatively untried institution—in America, at any rate.

Robert Bonner, present secretary, followed with a report and historical sketch. The college was chartered by the New York Legislature on June 30, 1885. The first examination was held at Boston in 1886. There were seventeen candidates, of which seven or eight passed. Mr. Bonner's notes and statistics were lost with his baggage, consequently, he was obliged to give his data and facts from memory.

The second examination was held in New York, and the third in Chicago. This year there are two examinations to be held, one in the East and one in the West; one in New York, the other in Chicago. There have been examined 143 candidates. As the last examination in New York during last week is as yet undecided, there remain 118 to report on. Of these nine were absent for reasons unavoidable. Total, therefore, up to date is 109, of which sixty-nine passed. Nine failed in the first examination, and eight of them succeeded in passing the second trial, to which "plucked" birds are entitled. Three obtained 100 marks (maximum) in harmony, three had 100 in counterpoint and several had 100 in history. Several have gone up for the Fellowship Degree. There are three grades: 1. Associate; 2. Fellow, and 3. Master. As yet there has been no candidate for the Mastership. The examination just completed in Chicago was taken by seventeen candidates. The result is not yet published.

A. B. Parsons, Who is the President-elect of the College, then gave an address: "A Survey and a Forecast." He said that the college had been engaged in making history, and that the discussions and parliamentary proceedings, severely regulated by courtesies as they had necessarily been, had been a distinct benefit to the profession and public. The diplomas of the college, he claimed, represent ideal attainments, and therefore the existence of the institution is justified. He called upon all competent musicians to institute comparisons between the requirements of the papers of the college and those of other bodies of learning. While the papers might not be so exacting in some one or other respect as those of some other institutions, he still claimed that the piano examination to be made at the close of his address was as nearly an ideal test as could well be instituted. The respect in which it stands alone and unrivaled, as claimed by Mr. Parsons, is that it bestows the stamp of professional approval on the candidate's work, and it is in no way an institution for the making of money, and it is furthermore entirely impartial and unbiased. He hoped that the university tests of America would soon be equal to those of Dublin University.

Then followed a demonstrative examination of a piano candidate for the Associate Degree in the A. C. M. (Illustrative of an impersonal method of conducting such an examination.) Open to the public.

Examiners: Albert Ross Parsons, Fannie Bloomfield-Zeisler, Charles H. Jarvis, William H. Sherwood and Emil Liebling.

Note.—This examination is open to the public. It is intended to illustrate a method of conducting such tests impartially and impersonally, the candidate being wholly unknown to the examiners.

SYLLABUS.

- I. Legato Scales—slow, fast, canon and velocity forms.
- II. Staccato Scales—wrist, finger and mild (knuckle) forms.
- III. Octave Scales—wrist and arm movements.
- IV. Tests in wrist pressure touch.
- V. Combined staccato and cantabile touches.
- VI. Free arm touch (prelude in C minor, Chopin).

VII. Arpeggios based on triads; on seventh chords.

VIII. Scales in thirds; in sixths.

IX. Ear tests.

X. Reading at sight and transposition.

XI. Recital of solo program.

Prelude in A minor (English suite).....	Bach
Invention in A minor.....	Bach
Sonata No. 8, Peters Ed.....	Mozart
Sonata in A flat, op. 26.....	Beethoven
Rondo brillante.....	Weber
Rhythmical study in D flat.....	Moscheles
Rondo capriccioso, op. 14.....	Mendelssohn
Kreisleriana, Nos. 1, 2, 3 or 4.....	Schumann
Impromptu in F sharp.....	Chopin
Nocturne in B.....	Chopin
Fantaisie on "Rigoletto".....	Liszt

The candidate was hidden from view by a screen, and was known as No. 150. The chairman of the examining board in piano called for each test from the table at some distance from the piano.

It is claimed that no other institution can so fully represent the opinion of the profession as can the college, for it is an annex of the M. T. N. A., and thus stands for the rank and file as well as for the generals in musical thought and activity in the United States. Mr. Parsons wisely warned the "ins" that not all members of the profession or the "outs" would bend the knee to the college (merely as the "ins"). Was it not claimed that certain academies of the art of painting in France did more harm than good to the art by their prejudice and biased judgments on many occasions? The "outs" must be invited (when prominent and capable) to join them on an equality with the charter members. Again, the charter of the State of New York was not strong enough. Steps must be taken to secure action on the part of the Congress of the United States in order to make the diplomas of the A. C. M. incontestable in every State. In short, it must be truly national. I will here state that at the business meeting a committee was appointed by the new president, Mr. Parsons, to carry out this suggestion. To accomplish this, not only will the usual legislative action be necessary, but annual reports will have to be made to the secretary of the Smithsonian Institution at Washington, and a registrar will have to be appointed at that place. The speaker called attention to the fact that some lawyer at the capital could be secured at little cost to represent them. It would then be a sort of Musical Senate, or National Musical University, and could confer all degrees legally, from the lowest to the very highest. The present Columbian meeting must represent a new era in the history of the College.

The examination was most thorough, and no one could witness it and go away with any doubt as to the honesty, sincerity and high efficiency of the college as an examining body. The audience was quite enthusiastically wrought up and frequently applauded the proceedings. In modulation the test of playing the invention of Bach in three different keys was certainly severe enough to leave no doubt in the minds of the spectators as to the worth of the candidate. The reading at sight of Haydn's sonata No. 14, and of one of the "Aquarelles," by Julius V. Beliczay, was also demanded of the victim, he or she being first asked the question: "Has the candidate ever seen or played this composition?" to which was answered: "No." So well did the pupil stand the test that three were for granting the "Associateship" and two of the examiners favored bestowing the "Fellowship."

That the examiners did not even know the sex of the candidate was amusingly proven by Mr. Liebling speaking of the candidate as though of the feminine gender, whereas the party bearing the device No. 150 was Mr. Tonzo Sauvage, of Newark, N. J., and when he first appeared to view from behind the screen, flushed and visibly affected by his well-earned success, loud and long were the plaudits as well as the amusement that he should have been thought a She. He could not be awarded the "Fellowship," as a separate examination is required to be passed in order to secure that honor. This talented young man was taught by E. M. Bowman, and it is but right that he should here be accredited with this good work.

Calvin B. Cady, a man of deep and sincere thought, then followed with an address on "The basis of valuation of examinations and degrees." He deeply regretted the absence of Dr. E. H. Turpin, secretary of the sister of the A. C. M., "The College of Organists," of London, England. He first urged that a democracy rather than an aristocracy of music must be the ultimate aim of this body. He said that the singling out of competent parties and the conferring upon them of degrees was a perfectly legitimate thing; but all egotism, exclusiveness or inclination to making a closed body must be rigidly tabooed. Degrees originally found their mainspring in the commercial instinct in art. In some ways, and with some people, "the worst use you can put a man to is to examine him," for many can very successfully stand such tests while being innocent of the primary laws for imparting knowledge. Such people have an external knowledge of a technical nature, but are devoid of any conceptive power or really pure learning. The system frequently invites to the process of cramming—a process devoid of any mental phenomena whatever.

True examinations should aim to puncture such bubbles, and should have two objects in view, viz., (1) to protect the community against deception, and (2) to protect a man

from himself. They should reveal what true knowledge is. The mind knowledge must be combined with a relationship to the humanities and to pedagogy. Good tests are to cause a pupil to reproduce a melody after but one hearing, or to play a passage on the keyboard (once heard) instantly, and here it should be borne in mind that mere analysis will never give a conception of higher melody. To be able to reform or give an harmonic background to such a piece as the best known prelude of Bach is the very essence or triple extract of necessary musical insight.

Not every candidate can fulfill these requirements. The aural, architectonic test is also good, inasmuch as perception results in conception, and thus only can we obtain proof that there has been any perception by means of using such methods. There are many who play Bach without having any logical conception of a work. No one can be a great artist or teacher without an insight and participation in the humanities, and no great art can spring from a mean man or from one not in touch with humanity. The principle of ontology cannot be expected in the pupil for years, and the incarnation of art with him can only come with ample experience.

At the afternoon session Louis Lombard read a paper entitled "A Plan to secure State Aid for Music." He had but a very small audience, as other sessions were in progress in other halls. He made a false appeal, I think, in advocating bribery and corruption in the lobbying of legislative halls. Mr. Lombard should go up to the gallery of the Women's Building, and examine the papers of the "Society of Women for the Revision of the Constitution." He will find that one of their main points is, that the State shall not assist in any special movements of education, particularly if they be in any way sectarian or private. In short, popular opinion is decidedly against any subsidizing of any particular cause in education. Music is strong and lofty enough in her constitution and aspirations to subsist without any government aid save that of legitimatizing the study of the same by placing it on the curriculum of every public institution. Even the New England Conservatory of Boston could not secure any State assistance, after setting in motion all the necessary manipulative machinery. President Neff, of Cincinnati, not being present, I hid me in haste to the hall of Washington, where I found A. A. Stanley again on his feet discussing "the relation of public school music to that of the university." Before reporting the same, I would like to say that Louis Lombard wrote many letters of inquiry before preparing his essay, and the answers were far from being encouraging to him. Professor Collin (late of Cornell), now of the Board of Statistical Revision, wrote: "Your subject is akin to that of snakes in Ireland. I know of no provision in any of our States looking toward aid to music."

The Librarian of Congress could give him no information whatever of any such aid, so he concluded that music was, in as far as the government was concerned, a waif. Let us in spite of that have no Macchiavellianism in our musical propaganda. Stanley spoke to an audience of about two hundred souls. His crowning point was that music being a necessity in every well rounded education for the unification of character, it was a great benefit to have it placed on an equality with all other intellectual subjects on university curricula. In Europe degrees are granted on the study of music as a science and on the production of an original thesis in music. Mind you, not a musical degree, but the doctor of philosophy can be thus gained. Dr. Paul, of Leipsic won his doctor philosophiae on the merits of his now famous "Absolute Harmony of the Greeks," and many others have studied in the same line.

The scientific laws and grammatic construction of music from one of the most important of electives at Ann Arbor (where one-third of the time is permitted to be given to them). Music can be taken by any student desiring to do so, either as a minor or major subject, thus placing it on an equality with any other subject.

The point is, these degrees are not to make musicians, but to educate roundly and fully. The desire to make a professional musician out of everyone who studies at the university has been the curse of the art in such centres. The musician must take on a wider learning and culture for the sake of the possession or for love of the same, and not for the mere purpose of being a proficient and making money out of such knowledge. It was a dignified appeal to the musician to regard his art from a more lofty platform. He looked forward to a time when every university will have a fully equipped faculty in music, each one being a specialist. I must here congratulate Stanley. He has broadened out very much since he has gone to Ann Arbor, and his stand for higher education and university extension in music at these meetings has done much good.

The Rev. Jenkin Lloyd Jones made a humorous speech on "What would the world be without music?" His answer to the question was, to put the same in a very few words, that were we to be deprived of all the inventions of science and be not deprived of music, we would soon regain the lost ground. He values the folk song as being the greatest educator of the people.

J. R. Murray decried so-called "Program-Music" in toto and dubbed it juggling. If words could have expressed the thoughts of the musician he would not have

resorted to music as his vehicle of expression. He ridiculed the attempt of Sullivan to describe the sleeplessness of a man in the "Golden Legend" by means of orchestration, and stated that the "Rheindaghter's" scene when heard in the concert room, proves boring and meaningless. I may only be allowed to call the gentleman's attention to the fact that such scenes are listened to by multitudes the world over with seeming enjoyment. It is the old story of meat or poison over again, as may be seen. This gentleman also demands of the musician that he inculcate music and morals to his pupils in one and the same breath. Mr. J. A. Zeller, of Lafayette, informed us that great learning and intense aesthetic barrenness may very well go hand in hand, and I can only say that he proved his theory very conclusively in his address in more senses than one. He sincerely hopes to see music become a foster child of the state. His essay abounded in ethics and psychology from the text books, *e. g.*:

In education three directions must be taken:

- (a) Intellect—Logical or truthful thinking.
- (b) Emotion—Sensibilities, aesthetics.
- (c) Ethics—The will.

One good thing said by him was, "Aesthetics and ethics train the morals." According to his idea, imagination, direction of will, execution of volition, and moral conscience follow one in the train of the other.

Mrs. Putnam, a lady whose work in the Kindergarten has been crowned with fruitful results, said that music has done more to bring back to harmony the poor unstrung lives of thousands of little waifs than has any other medium. It has taught them harmony and order, and the Froebel treatment of that miraculous sense of touch includes all the other senses, in that it is a comprehensive and complex one. She may also be told that *rem acu tetigitur* when she accused most teachers of too frequently committing one of two great errors in treating their children, namely, belittling or overtaxing their childish powers of comprehension. As to the class of music that is good for children, she places Haydn at the apex and feared that much Mozart or Chopin might work mischief. After awakening the emotional faculties the main danger is then to be met and combated in that Apollonian of budding character, ill regulated emotion. In conclusion the estimable lady deplored the sad fact that so many aesthetes develop into voluptuaries, and she said a true word when she affirmed that the stoic, if blind of one eye, was but half so bad off as is the cynic, who is blind of both.

The University of Michigan places music on the same plane of equality with all other studies. I wish to strongly point this statement and also to say that since Stanley has been there no less than 150 graduates and one doctor of philosophy have been credited with the music course for passing and honors! This is education and not professionalism. Let all American universities place music on a like footing.

The result of this meeting was the immediate naming of a committee, of Messrs. Blackman, Ruggles and Smith, to confer with the Government as to how to advance the cause of music in general education.

Our friend the critic, Krehbiel, of New York, said at one of the meetings that he would not blend conservatory musical training with the university course, even if he could, and he strongly doubted the advisability of doing so. Still, when a university chorus can successfully give the "Damnation of Faust," it looks as though there might be something in it. "Nicht wahr," Mr. Krehbiel?

Business Meeting of the American College of Musicians—Monday Night.

At the last business meeting in New York there was a balance in the treasury of \$49.48; there is now a surplus of \$200.86. This fact is encouraging. There are in all twenty-four candidates for examination this summer, which will bring in a further income, and there are several hundred dollars owing from members in arrears with their dues. The report of Secretary Bonner was audited and accepted. President Bowman was again nominated for the ninth successive year, but insisted that some one else should hold the office. A. R. Parsons was accordingly nominated, as was Secretary Bonner, and both duly and unanimously declared elected. On the motion of Mr. Parsons it was voted to elect Mr. Bowman president emeritus of the A. C. M. Concerning the founding of the college I will recapitulate the following facts: In the year 1881 Mr. Bowman went to England with the express purpose of examining into the workings of the "Royal College of Organists."

The organization was effected at the M. T. N. A. at Chicago in the year following. Messrs. Sherwood, Whitney, Stewart, and Petersilea held the first quasi experimental examination in Boston in 1885. Now, as an ounce of taffy is worth a ton of epitaphy (as Bowman said in his speech of thanks), it may be placed on record right here that the college owes all it is to the untiring energies of its octo-annual presiding officer.

The amendments to the constitution were then taken in hand and a very lengthy and interesting discussion ensued.

Some wished to be lenient in the demands for the admission of further competent professionals, and on the other hand some wished to be very exacting.

The following amendments were, after very deliberate debate, embodied in the Constitution:

I. In order that the College of Musicians may more fully enjoy the active co-operation of such members of the profession as, by reason of their high attainments as musicians, and their expressed sympathies with the aims of the college, would strengthen its influence and also to rectify, as far as possible, the errors of inadvertency and miscarriage of the mails which, in the organization of the original constitution, were unavoidable, the following amendment to Constitution, Article II., Section IV. (d), is proposed by A. R. Parsons:

"It shall be competent for the membership of the college, in the exercise of their discretion whenever the interests of the college may render such action expedient, to confer corporate membership by a three-quarters vote at a regular meeting, upon any musician of recognized standing whose nomination shall have been unanimously approved of by the board of directors. Members thus elected shall have an equal standing with and shall share in the privilege and duties of charter members."

Nominations for additional corporate membership shall be sent to the secretary, and by him transmitted to each member of the board of directors and the members of the college for consideration not less than three months prior to the regular meeting at which they will be acted upon.

II. A fountain cannot rise higher than its source, therefore, recognizing the fact that the power to conduct the instruction of music students to a high degree of skill as executants and impart a thorough knowledge of musical theory is an equivalent to having attained on the part of the teacher himself or herself a standard of musicianship quite as high and generally higher, the following amendment to the Constitution, Article II., Section IV. (e), is proposed by President E. M. Bowman, its purpose being to meet, under proper safeguards, the cases of such professionals as desire to co-operate with the College of Musicians, but who find it for various reasons unpracticable to take the examination prescribed for membership:—

Teachers.—"Any teacher in good standing in the community, who shall prepare three successful candidates for A. C. M. Degree, said preparation by said teacher to be satisfactorily vouched for by the affidavit of the teacher and of the candidate, or such other testimony required by the board of directors, shall be eligible to election as an additional corporate member, subject to the conditions named in Article II., Section IV., for the election of said additional corporate members."

No. 2 was passed with the amendment of N. S. Penfield to the amendment of E. M. Bowman attached, viz., after the words "additional corporate member" are inserted the words "upon passing the examination in theory," and after the words "who shall prepare three successful candidates," the words "A. C. M. Degree" are changed to the words "the demonstrative examination of the A. C. M. Degree."

It will be noticed that as it now stands no one can be admitted to the A. C. M. except they pass the theory examination, save by the first amendment herein set forth. Of the two amendments to the by-laws given below the first was lost and the second adopted, with the addendum that those going up for two examinations at the same time shall be charged but one fee and a half, and those going up for the second test (those who fail in the first examination) shall have the same at half price.

Amendment to by-laws, Article IV., Section 1 (f), by Mrs. Luisa Cappiani: "That vocal candidates for the Associate Degree shall be excused from counterpoint."

Amendment to by-law, Article V., by Thomas A. Beckett: "That the fee be raised to \$25 for each degree."

M. T. N. A.

John S. Van Cleve spoke on "Journalism in Music." He plunged at once in medias res, and classified the critics into profound aestheticians, essayists and newsmongers. The best way to make a good listening clientèle is, in his opinion, by good writing. Papers, weeklies and even magazines are beginning in this country to recognize music as something worth writing about. We are told that there are no less than sixty musical publications in the United States; and still, who ever sees more than four or five of them, or knows of any influence they exert? He said he would not mention the names of such papers or magazines, for fear that he be accused of being paid for doing the same.—Mr. Van Cleve made some droll allusions to pumpkin-headed chairmen of music committees connected with churches; and I would strongly advise the church for which Cleve plays to look after this heretic, for of all sacred things the most frequently blessed by the pious musician is the dear committee.

Essay on "The Present State of Music in Russia," by Mr. V. J. Hlavac.

In introducing this gentleman Emil Liebling humorously stated that the only gain from a lengthy and wide correspondence with foreign musicians of note with regard to this congress, entered into by members of the committee, had been a fine collection of foreign postage stamps. Mr. Hlavac named Glinka as the founder of Russian dramatic style in music. His first work was written in 1836 and "La vie pour le Czar" in 1842. The Greek Church has had much to do with the fostering of truly good music. Bortniansky was the leading classical sacred writer. The Imperial Russian Musical Society was founded in 1872, with Anton Rubinstein as president in St. Petersburg and his brother Nicolas in Moskau. There are on an average 600 pupils in the schools, which have had such professorial help as Dreischok, Henselt and Menter. The Czar presented "Das Grosse Theater" to the Music Society. The Society for Chamber Music gives twelve to fifteen concerts annually. Hlavac has traveled over 30,000 miles and inspected 500 schools for the Minister of Education, and he assures us that the Royal Commission will introduce a wide reaching scheme of musical education throughout the country next

year. Already must music teachers pass a Government examination in Russia. Even in summer there are in St. Petersburg three or four orchestras giving symphony concerts. This would not indicate a great lack of musical culture. There was a neat little clashing of opinion apparent in the speeches of Hlavac and Zelinski. The first is a Russian and says that the royal patronage has been the making of music in his country; the other is a Pole ("but not a stick," said Bowman—much rather, "he is a buffalo"), and he considers the restrictions of royalty to have been of incalculable damage to his art.

Paper on "Modern Russian Composers," by Mr. J. de Zelinski.

He held that tribe and race songs have done most to make music in Russia. Peter the Great made Russian the national language. In the country are ten universities, and each, even that of Doms, in Siberia, has a student orchestra of its own. The military singing companies are well known to us by hearsay, as are also the orchestras of the nobles and the unaccompanied music of the Greek Church, dating as far back—much of it—as the fourth century. There are 120 boys in the Imperial court chapel choir, which is unique in its style. Glinka wrote the national hymn and march, but Rowoffs (according to euphonistic spelling) composed one equally good. The first lyric performance in Russia took place in 1718, Verestowski wrote seven operas. Dargomijski was the humorist of music, and his posthumous opera, "The Stone Guest," is still a great favorite. Sherow was a rival of Glinka. The Russian dramatic music has value as absolute music, and is not mere melody, as is much of the Italian school, nor is the orchestra the sole attraction. The muse of the Slav was bitterly opposed by the press and the critics of their native land, although Liszt saw the strong talent in it and lauded it in 1890. In fact, Russian national music is only seventy years old at most, and the better school but thirty years old.

Rimsky Korsakow composed the first symphony in Russia as a lad of fifteen years. "The Stone Guest" brought the composer an honorarium of 1,400 rubles, or about \$800, as is the law in Russia. Verdi was paid \$12,000 for "Aida." The speaker then played the following neat recitativo:

PROGRAM OF MODERN RUSSIAN COMPOSERS.

Novellette, op. 22.....	Alexandre Glazounoff
(One of the most promising young men.)	
Impromptu, op. 35, No. 1.....	Cesar Cui
(General and Professor of Fortification.)	
Intermezzo, op. 5.....	Anton Arensky
Second Scherzo, op. 9.....	Genari Karganoff
(The latter died three years ago, and was a most promising young man.)	

The afternoon session of Tuesday was a very noteworthy one, inasmuch as not one of the five gentlemen announced as speakers was present. Scratch efforts by Messrs. Krehbiel, Van Cleve, Matthews, Lauder and Presser filled in a couple of hours. The program should have been:

Address: The place and mission of the distinctively musical journal.
—J. G. Huneker, THE MUSICAL COURIER.
Address: The place and mission of the trade paper.
Short addresses by Messrs. Marc Blumenberg, Fox, Abbott and others.
Address: The function of musical criticism in the newspapers—Arthur Weld, Milwaukee "Journal."

A FEW GOOD REMARKS BY CALVIN CADY.

Specialism in art will, if carried too far, destroy the body artistic as would Socialism the body political.

Our danger in the musical art is the losing of the logical principle of development, as it is in Bach and Beethoven.

The highest we can say of a branch of study is—this has taught me how to study.

Why should the expressive faculties be left out in the necessary formation of unity in the doctor of philosophy?

An aggregation never can make a unity, nor can two halves of an orange ever make a whole.

Then followed addresses by Miss Fletcher and Messrs. Krehbiel, Fillmore and Louis C. Elson.

W. WAUGH LAUDER.

.. SOUSA'S .. CONCERT BAND

During the Season of 1893.

World's Fair until July 1.

Manhattan Beach until Sept. 4.

St. Louis Exposition until Oct. 22.

After that a Concert Tour throughout the country, including California.

Address at the above points during the pendency of the engagements specified.

D. BLAKELY, Manager.

As this is a purely Concert Band, no parade engagements are desired.

Miss Jessie Jerome.

THE subject of our portrait gallery this week, Miss Jessie Jerome, was born in Iowa, is of good family, and has received an excellent education. Early in life she displayed marked musical talent, being chosen at the age of eleven to lead the singing at school.

Coming to New York, she placed herself under the instruction of Mr. Albites, with whom she became a great favorite. She also studied under Alberto Lawrence. About this time she made several appearances in the West, and with the Staten Island Oratorio Society. In the spring of 1890 she started for Europe, going first to Berlin, where she was a pupil of Julius Hey, and where she sang at several private receptions and entertainments. From there she went to Paris, where she studied with Mrs. La Grange and with Planque, of the Opera, who assured her success on account of her dramatic as well as musical ability, and advised her to remain in Paris. She, however, signed an engagement with the Carl Rosa Opera Company, and started for London to make her debut as "Valentine" in "The Huguenots," but was prevented from so doing by a severe attack of influenza, which necessitated the canceling of the engagement.

She then turned her attention to oratorio and to increasing her repertoire, which now includes the operas "The Huguenots," "Aida," "Faust," "Martha," "Cavalleria Rusticana," "Don Giovanni," "Sonnambula" and "Fra Diavolo," and the oratorios "The Messiah," "Elijah," "The Creation" and "The Stabat Mater." Miss Jerome was also invited to sing at one of the "Figaro" salons previous to her departure for London, but was forced to leave before the season opened.

Miss Jerome's voice is a high soprano of clear singing quality, and she is further aided by an attractive stage presence. She is an accomplished linguist, and sings in French, English, German and Italian. Though not very well known as yet in America, she will doubtless come prominently to the fore during the season of 1893-4. The following are a few of her principal engagements: At Des Moines, Ia., in 1888; in the season of 1889-90 at three concerts of the Staten Island Oratorio Society, in Cowen's "Rose Maiden," Gaul's "Ruth" and at a mixed concert. She also sang with the Staten Island Orchestral Society. During her absence abroad she sang in several of the noted salons at Paris and Berlin, always with marked success.

Art Music.

TO those who love science, to those who love beauty in music, painting, and in fact in any of the innumerable forms which nature has contrived for self-expression—to any genuine disciple of truth the relations of all things beautiful are manifestly the result of a deep seated, infinite harmony, whose life essence is expressed in one universal law, whose subdivisions have oftenest confused the human intellect because unlearned by spiritual consciousness and discrimination.

The "coincidences" of number and arrangement discovered from time to time between color and sound have led scientists to search, experiment, ponder and systematize until their treatises have expressed new thoughts which the public have accepted because thus given, but concerning whose application the generality of people realize little.

Mr. Hollis Bowman Page, a Boston artist of note, has formulated a working hypothesis based on his apprehension of the truths of harmony as expressed in color and in tone that goes far beyond the achievements of natural science, because conceived in the realm of spiritual verities.

Though the natural scientist bars himself from this realm because its laws seem intangible and unknown quantities, the person who can declare a truth and prove its reality by outward results may stand before him unchallenged, secure in the possession of an unanswerable argument.

Mr. Page's system will be to the unsympathetic first thought a complex matter. But a true music lover and a true painter will find matter for congratulation in the fact that Mr. Page is so unique an artist as to seek not only to place the laws of color on a formulated basis for interpretative work in painting, but to expound on self evident grounds the common ground on which the meanings of sound and color become so much one as to tell us one harmonious tale through the proper combination of light and shade as applied to both music and painting.

Study of music and art on such a level means a beginning of mental understanding of life's meanings and in the future the dominant chord will be as readily perceived in art as in music, and their correspondences and differences the one with the other. Not that these relationships are not somewhat perceived to-day; but they are not systematized and applied, so that the crowning grace of their combined meanings may come to the surface in recognition from the multitude.

Color is color and music is music, but what do they mean? Human thought is striving to say, all the world over, unconsciously and desultorily. But the problem, taken as a solution of an absolute truth, has not been approached (and publicly announced) as Mr. Page has approached it. He has put into recognizable shape a system

whereby a musician and a painter may find common ground for experiment; his first diagram, headed "A Scheme of Relationships," showing the twelve colors of the solar spectrum, the twelve half tones of the musical scale and the twelve signs of the zodiac.

Within this diagram is expressed a truth whose deep comprehensiveness may be more fully realized by the means of application offered by Mr. Page's ideas as delineated in another more concretely detailed diagram.

The so-called practical, unimaginative man will probably fail to see the truthful beauty of a system which may be satisfactorily tested by the receptive, refined organs of sight and sound. But truth always remains, independent of the time taken by man for its perception; and man's organism is as yet in a very imperfectly developed and refined condition.

However, by striking a single note on a piano or other musical instrument one may become conscious that that note suggests to him a certain color; tone and color have a unity of meaning and the thing is to discover correctly. By repetition one may identify a chord with its sympathetic colors, may combine them into a piece of music; and the piece of music when evolved in this way will have produced a harmonious picture in the composer's mind. Of course the figures that shall be formed in that picture must depend for their existence and for their vitality on a still deeper power—the power that makes a composition something more than a technical mechanism and which makes the music of the musician by its execution suggest to us the picture that occupied his thoughts in his attempt at musical embodiment.

A thought may have great variety of embodiment. But to know how to express the same thought in both music form and color form, through recognition of a law common to both—that is the problem toward whose solution Mr. Page has advanced far.

Once begun it is a fascinating study, and to the truth seeker an exhilarating exercise and unflinching enlightener. The two diagrams referred to represent so admirably the elemental basis of Mr. Page's conception that they cannot fail to be of service to anyone interested in the progressive possibilities of the subject; and to such the following out of the inevitable individual evolution therefrom will prove a characteristically keen source of pleasure and profit.

The preceding words but give an idea of the height and depth of Mr. Page's thought; and he is constantly pursuing its application and evolution into always widening channels.—Boston "Ideas."

London Letter.

LONDON, May 20, 1893.

"PAGLIACCI," the new opera by Leoncavallo, met with an enthusiastic reception on its first night at Covent Garden, and thus the European fame of this opera is made complete by its appearance in London.

Mr. Leoncavallo wrote the libretto as well as the music telling in the plot the old story of love, infidelity and their sequel, in an intensely dramatic way, embellished with new settings that make it at once interesting to all. The scene is laid in an Italian village, while the principal characters are "Canio," master of a traveling troupe of players; "Nedda," his wife; "Tonio," a clown; "Beppe," a harlequin, and "Silvio," a villager, lover of "Nedda."

The first act takes place in front of the mimic theatre in which they are to play. "Nedda" is singing of her love for "Silvio" when "Tonio" approaches and makes love to her; being scornfully refused he leaves, burning with revenge. "Silvio" next appears, and during a long love duet they plan an elopement for that night. "Tonio," returning in time to hear some of their love making, quickly brings the husband, who arrives just after "Silvio" left, and demands of "Nedda" the name of her lover. On being refused he attacks her, but "Beppe" interferes and saves her, at the same time telling "Canio" that many people were about, and that they must make ready for the play soon to commence.

The end of the first act was thrillingly dramatic, and the part of the infuriated husband, bound by circumstances to conceal his rage, made such an impression on the house that they demanded a repetition of the aria and called loudly for the composer.

The curtain next rises on the company playing before the assembled crowd. In their turn each of the players do their part until the husband, unable to longer restrain himself, again demands of "Nedda" the name of her lover. On her refusing "Canio" stabs her, and turning, pins "Silvio" to the earth as he rushes up impulsively to defend "Nedda," and turning to the crowd "Canio" says: "La comedia è finita" (the play is finished). The music bears a strong resemblance to "Cavalleria Rusticana," and I think has made equally as good impression on the English public.

Sir Augustus Harris' efforts to give opera on a grand scale have been rewarded by a large patronage, which, if kept up during the season, will certainly put the balance on the right side. He is to be congratulated on the high standard of excellence attained in all branches of his large company. The orchestra, under the able conductors

Bevignani and Mancinelli, is the best ever heard at Covent Garden, while the chorus is greatly improved.

The season opened on Monday night with "Lohengrin," with Melba as "Elsa" and Miss Meisslinger as "Ortruda," Mr. Vignas as "Lohengrin," Mr. Dufriche as "Federico," Mr. Castelmarty as "Enrico," Mr. de Vaschetti as "L'Araldo del Re." Tuesday night "Orfeo," with the Ravogli sisters and Miss Bauermeister for the rôles, followed by "Cavalleria," with Miss Calvé and Mr. Vignas. Miss Calvé's acting in this rôle is certainly all that could be desired, and her voice has still improved beyond what it was last season. She met with an ovation. Again on Thursday night Miss Calvé delighted a crowded house as "Carmen." To-night "Faust" was given with Mrs. Melba as "Margaret." This talented prima donna has improved in her acting since last season, and in the church scene she was intensely dramatic. The other parts were well sustained. Next week we are promised "Cavalleria" and "Orfeo" Monday night, "Pagliacci" Tuesday, and "Romeo et Juliette" Thursday night.

The first operatic concert of the season took place at St. James' Hall on Thursday afternoon. It was rendered by a representative number of the artists from the Grand Opera, and included the following selections: Couplet ("La Basoche"), Messenger; "Elsa's Dream" ("Lohengrin"), Wagner; duet, "Mira o Norma" ("Norma"), Bellini; aria ("Sigurd"), Reyer; "Stances de Sapho" ("Sapho"), and aria, "She alone charmed my sadness" ("La Reine de Saba"), Gounod; aria, "Qual fiamma avea nel guardo" ("Pagliacci"), Leoncavallo; aria, "Oh, Rachel" ("La Juive"), Halévy; songs, "Mignon," "D'Harlot," and "Le Cosaque," Moniusko; song, "Stell-dichein" ("The Tryst"), Sommer; duet, "Mon Cœur s'ouvre à ta voix" ("Samson et Dalila").

The novelty at the Philharmonic concert in the evening was a ballad for soprano chorus and orchestra composed by Mr. Erskine Allon, a young Englishman. Miss Liza Lehman sang the solo, and under Dr. Mackenzie's able direction this "Annie of Lochroyan" made a favorable impression on the audience.

These are the most important and the only concerts that I will mention out of the upward of fifty concerts and recitals advertised to take place this week.

Mrs. Regina, the new American soprano who has been singing a great deal here in concert of late, made her debut in oratorio before the Southampton Philharmonic Society, on Wednesday evening in Händel's most difficult work "Judas Maccabaeus." The other soloists were Mr. Iver McKay, tenor; Mr. Dan. Price, bass, and Miss Marie Hooton, contralto, all old and well-known English artists. The orchestra and chorus, numbering over 200, were in good form, and the rendition altogether was all that could be desired. Mrs. Regina has a beautiful soprano voice, very fresh and clear and she sings with a charming naturalness of expression. The audience took her at once into favor and her arias were the most popular items on the program and met with such tremendous applause that "From mighty kings he took the spoil" and "So shall the lute and harp awake" had to be repeated.

It is reported to-day that Mascagni is coming to London to superintend the mounting of his opera "I Rantzau." He is expected to arrive the last of the month. The orchestra and chorus are already at work on it.

After their great success last night in "Pagliacci" Mr. de Lucia (Canio) and Mr. Ancona (Tonio) were engaged by Messrs. Abbey & Grau to appear at their season of opera next winter in New York. FRANK VINCENT.

William C. Rehm.—It is probable that William C. Rehm will not return to Atlanta next season owing to several advantageous offers made him here in the North. He has been the director of music at Washington Seminary, and Miss Thornburg's school, at Atlanta, for the past four years.

Callers.—Miss Flavie Van den Hende, the young Belgian cellist, Messrs. Frederic and Henry Brandeis, Carl Busch (who sailed Saturday for Europe), Charles Kaiser, Albert Mildenberg and Natorp Blumenfeld were among the callers at this office during the past week.

Says She Was Slandered.—Louise Marguerite Nicholson, the prima donna, otherwise known as Nikita, began suit yesterday against Dr. Florence Ziegfeld, proprietor of the Trocadero, for \$25,000 damages. Nikita broke a contract to sing in the Trocadero during the World's Fair, claiming that the place was not what she had reason to expect.

She charges that Ziegfeld in revenge slandered her, remarking that she pretended to be a temperance girl, but that she imported twenty-three cases of wine for use in her home; also that she sang in a beer garden in Berlin, and has sung in various beer gardens.—Exchange.

Albert Mildenberg.—Albert Mildenberg, the talented young pianist and a pupil of the famous virtuoso, Rafael Joseffy, has been making most satisfactory progress in his art the past season. His playing is more reposeful and better balanced, while retaining all of its good qualities of brilliancy and musical feeling. Mr. Mildenberg will in all probability be heard in concert during the coming season.

A Plea for Physical Culture Among Musical Artists.

A VERY frequent criticism uttered against musicians as a class is that they are "narrow minded," meaning that they lack general knowledge and general culture, and that, away from their instruments, they are dull company. "They know music, but they know nothing else!" is the reproach of the unmusical, a reproach which the musician invariably sets down to the score of ignorance.

But is the musician right in this view? Is not the reproach born, not of ignorance, but of culture greater than his own?

When we consider the limitations of a strictly musical education we find this criticism not without foundation. The routine of the music student concentrates all his energies in one channel, consumes most of his time and strength in the early or developing period of youth, and shuts him out by virtue of his own overshadowing talent from the usual opportunities for general education which his less gifted companions enjoy. Contrary to general belief, musical artists are not "narrow minded," they are only absorbed, mentally and bodily absorbed in the acquirement of one branch from the wide spreading Tree of Knowledge. That this absorption creates absolute indifference to everything which the musical devotee deems "non-essential" is as undeniable as that such absorption exists. The weight of testimony from those in charge of conservatories and colleges of music is to the effect:

That the students will not avail themselves of the opportunities offered by the management of these institutions to obtain culture in lines not enforced by the curriculum;

That they will not interest themselves in general literature even when most attractively presented in the form of lectures for which no fee is required;

That they ignore other departments in art, care nothing for science, or philosophy, take as little as possible of foreign languages, and study least of all the history, literature and government of the United States of America. To this testimony may be added the experience of a gentleman whose position as president of the largest and best known school of music in America enables him to speak with authority: "I deplore," said he, "the lack of interest exhibited by our students toward general knowledge or general culture. We have to force them to attend the literary lectures or to learn anything outside of the special course they are pursuing in music. We urge our students to go abroad, and continue their musical studies after they graduate with us; but before they go they ought to know whether Shakespeare is living or dead."

All these things appear to the majority of music students quite unnecessary to their career as artists, and in this belief they consistently neglect these avenues of thought.

But there is one point not yet mentioned, upon which they manifest an apathy almost incredible, and that is the point of personal physical culture. That they do not consider their personal appearance a "non-essential" is proved by the special attention which is devoted to the toilet for concert or recital; the care given to the arrangement of the stage, the lights, the effect of the ensemble and the endeavor to avoid fatigue or exertion on the day of the performance. If you speak to them on the subject they very readily agree that physical health and strength are a sine qua non for the artist's career, and are really the foundation of his success. A good stage appearance is a strong point in the dramatic artist's favor; but for the concert singer, pianist, or other soloist, the student seems to think it does not much matter—his talent suffices. The casket in which that talent is carried needs no polish to set it off.

To this deep rooted self satisfaction we must therefore attribute the numerous offenses in their physical presentation before an audience. Awkwardness in sitting, standing and walking, lack of self possession and absence of all grace of motion offend the eye before the musical talent has a chance to charm the ear. When a performer wishes to conquer the public he must not first ignore its love for the beautiful as it appeals to the eye; the harmonies he evokes with hand or voice must have no interruption from the discord of his physique. When an awkward genius brings the world to his feet, it is by force of his genius and in spite of his drawbacks, but the merely talented performer should take heed lest he lay upon his talent a burden greater than it can bear.

It seems strange that students who pass most of their waking hours in learning to control instruments whose manufacture and sweetness of tone are the work of man, should not realize that they possess in their own bodies the most wonderful instrument ever designed, one made by God himself for the expression of that heavenly harmony which is the secret of Creation. This instrument they have too frequently neglected to control, and it goes with them through life, uttering discords hideous and appalling.

A little observation among piano pupils for instance will illustrate this assertion. Physical health and strength may exist where there is no physical culture. The necessity for continuous piano practice very often brings about physical evils which might easily be remedied at first by

counteracting physical exercises. Any deviation from the normal healthy carriage of the body or head is a note of discord in the physical framework.

The rounded shoulders, hanging heads, crooked backs, depressed chests, one side shorter than the other, right hip and right shoulder higher than the left, which are frequently seen among pianists, are among the physical sins. They permit themselves.

Nine out of ten singers stand incorrectly, and nine out of ten performers of any kind on a concert program walk awkwardly, and salute the audience with bows entirely devoid of grace. And this, not because they do not love harmony and long to produce it, but simply from their neglect of the physical sense of rhythm. They fail to realize that their physical organism is the instrument of expression, and that the laws which underlie expression are the laws which underlie all art. The various branches of art are but expression in varied forms. To express himself, the painter uses color, the sculptor form, the poet rhythm, the musician sound, but the Creator employs the human body into which He breathed an immortal soul.

More than half a century ago a great artist in the National Conservatory of Music at Paris, France, set himself to the serious study of the laws which govern physical expression, and to his labors the world is indebted to-day for a system of rhythmical bodily development which insures knowledge and control of every key in the human instrument, and the ability to keep them all in perfect tune. Most systems of physical education aim at producing muscular development. The system formulated by François Delsarte seeks to develop not muscle but expression, yet it claims to do for the muscles all and more than other methods, and to go beyond them in its training of the nerves and its complete control of the nervous economy.

The object of the Delsarte training is to attune the body to its highest and most perfect expression.

This training insures health, muscular flexibility, harmonic poise, nerve control, grace and natural expression. The Delsarte exercises develop habitual grace, break up bad physical habits and correct ungainliness. They teach self possession and remove self consciousness. They will cure nervousness, stage fright, timidity and lack of bodily self control, displacing awkwardness for grace, and rigidity or compression for the serenity and power of repose.

In the Delsarte gymnastics musicians will find a practical, congenial method of correcting physical deficiencies, which they, as reasonable people, will admit, and we may yet hope to see music students freed from some of the results of a one sided or "narrow minded" course of study. Then they will no longer ignore their bodies, nor consider them "necessary evils" to be dragged about through the world, the lagging, untuneful accompaniments to lofty souls, only to be thrown aside on that happy day when they go to join the celestial choirs, or to make undying music in the orchestras of heaven. May all our embryo musical artists realize in their harmoniously cultured poems the truth uttered long ago by the poet:

"From harmony, from heavenly harmony,
This universal frame began;
From harmony to harmony
Through all the compass of the notes it ran,
The diapason closing full in Man!"

—A. M. K., in Cincinnati "Courier."

A Plea for Counterpoint.

IT has been pointed out that each age brings with it its special features; those who know the history of our art must recognize that this truth is particularly applicable with regard to music. The form and the intent of music change with the times, though its spirit is the same; each age seeks to express in this exalted medium of emotion its many passing impressions, together with the varied feelings and picturesque thoughts that occur to those musically minded.

Music follows a certain scientific law reflecting in sounds the age itself, and thus its material and form are subject to change. The exaltation of music into a science by the schoolmen of the sixteenth century resulted in the rise of counterpoint, a grammatical elucidation of the laws which govern the combination and progress of musical sounds. The old minstrels, the free lances of music, pleased their fancy, but a composer had to master counterpoint before he was permitted to write music. And thus arose a method and a collection of rules which served to guide our composers for hundreds of years.

Time with its many changes has brought to our writers of to-day a certain emancipation, using the word, not as absolute freedom from all observance of the old rules on which music was presumed to rest, but as conveying the fact that concurrently with the greater freedom of the age, came also a certain relaxation of those rules dealing with the progression of parts, the component notes of chords, rhythm, structure and form, all of which in some strange way seem to be musically allied to what goes on in the daily world of progress. With this freedom has also come license; and not a few anxious to start for themselves, and who do not appreciate the necessity for a complete and

scientific education in music, foolishly think that counterpoint is a thing of the past. These young students ask:

"Why should I learn counterpoint when so few in the world know anything about it, or even that such a thing exists?" Or, "Why trouble about harmony if I never intend to compose? Why should I read the history of art and the lives of artists, when my care is but to get my own daily bread? Orchestration can have no interest for me. I am not cut out for a conductor?" "As for the so-called scientific basis, just as little of that as possible. So that I can read music, is not that enough? If I can feel music, is not that more than enough? As for musical learning of a general sort, has not a popular critic told us for our comfort that those who lack musical learning should realize that it makes no vital revelations; that perception and enjoyment may be absolutely perfect without it."

So this comfortable young student argues about his artistic duties until, by laying aside one part and then another of his studies, he persuades himself that he has little to learn, and that in a short time he will be quite ready to take up his professional standing and wait for pupils. Poor young soul! Happy if he find, before it be too late, someone to convince him of his mistake and tell him kindly that he is totally unfitted for the honorable post he aspires to fill, entirely wanting in that completeness of knowledge that a ripe musician and honest teacher ought to possess.

Let us take a single instance by way of an encouraging illustration of the value of scientific studies. In making a selection for this purpose from a large number of possible phases, we will choose counterpoint, because, while it is among important studies most important, it has, perhaps, for young students the greatest terrors of all sections of the curriculum. If left to make their own choice, probably a large proportion of them would shirk this subject; very little persuasion would be needed to prove to their satisfaction that this study at least could be left to old fogies and amiable nonentities. It might serve to amuse Dr. Dryasdust, "but for an ardent, impulsive, emotional student at this end of the nineteenth century to spend time and energy upon such work as this, why, it would be like tying the wings and cutting the pen feathers of an eagle! By cramping invention and crippling the imagination, it would be positively hurtful."

So would they reason. So has it been boldly asserted by some more ready to write about music and its study than is warranted by the profundity of their knowledge of the art.

What is counterpoint? Even the name, good enough for our forefathers, has been cavilled at. By one class of writers and teachers at least it has been discarded and a new name substituted—that of "part writing." This changed name implies that a change shall be made in the method of study, which cannot be viewed without regret. It would mean that this study, which, properly followed, should lead a student to acquire a dignified, solid, vocal style, rich in device, strong in intellectuality, must be made an easy going, attenuated study, implying a discipline less severe, better suited in character to fit the swift flying and least conservative spirit of the day.

Yet counterpoint, if properly studied and earnestly followed, should lead to the highest pitch of constructive skill. If the student be careful to obey prescribed laws, he cannot fail to profit by the experience of others; for are not all artistic rules and laws but classified experience, not cramps, but hints of what others working before have found it profitable to do, and wise not to do?

Taking single sounds, he learns at first the most useful and simple combinations that will harmonize with them. Afterward, with due caution, the number of possible combinations may be largely multiplied. He learns to handle a small number of chords so as to secure a smooth flow of melody in each voice part, and an equal interest and a marked individuality to all the voices alike. His harmonic phrase will be like a well-shaped tree, of which every bough, twig, and leaf secures for itself the greatest independence, the fullest measure of light and air.

By this safe, patient method the student will gain an experience that should entirely free him from the errors of some writers, who ignore the convenience of the vocalists, forgetting the differences of manner that should be observed when treating voices and instruments. It is in his study of the methods, whereby simple forms may be expanded into rich, ornamental and even brilliantly beautiful



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passages, that he becomes fully away of the enormous benefits of a scientific plan and study. At his bidding a simple chord flows out into graceful tendrils of melody, each part of the harmony taking its share and moving with dignity and expressiveness.

As from a solid block of marble under the sculptor's hand beauty emerges from shapelessness, so here a clear complexity shines out where there was before a blank. Among melodic and harmonic beauties, chains and syncopated discords, linked in orderly progression, glide along with ravishing sweetness. A bud on a tree may contain an unfolded chaplet of flower and leaf, so the common chord, or the simplest progression of chords, may contain a phrase of lovely melody, or a sequence of delicious harmonies mysteriously evolved, as if by a work of magic. The wizard's wand our student of counterpoint holds in his hand; with it at his will he may work miracles.

This possession is his reward; he has labored, he shall now profit by his labor. The harmonic masses no longer oppose him. They are his willing servants, falling into rank at his bidding, and moving in dazzling complication, yet always with clear intention, never wildly, nor with the disorder that marks the movement of the ill directed corps. A master governs them; he is a king and commands, they obey. His intellectual training has fitted the student for complete freedom. He may now safely follow his natural taste and declare his individuality. Like the great masters, he may now exceptionally even break the rules that erst bound him and imprisoned his will. Perchance it may happen that he himself shall discover some higher law and enrich the world with new revelations. Emotions and imaginations may now join with, or rather grow up out of the strong intellectual soil, and his work, before times strong, shall now become ethereal.

Such should be the ultimate outcome of a proper course of contrapuntal study. This calm, God-like power may be claimed only by those who have deserved it and who by nature are endowed with a musical intellect sufficiently strong and the force of character to persevere. Surely the intelligent and earnest student need not be asked the question, Is this power worth possessing?

This thought cannot now be further allowed out. We only undertook to show that that often neglected study—counterpoint—is still the composer's truest help, and that science must be regarded as the only sure foundation upon which the true artist can build. Whether for a music maker (a composer that is), the interpreter (that is the performer), the hearer, the teacher, or the amateur, a solid foundation of science, particularly a knowledge of counterpoint, should be the first point made secure; and in these days of haste and resultant habits of skimming it is well to remind each of these of the danger of neglect.

Science is power. It assists skill, and informs us what is the just interpretation of every poetic thought. It keeps our intentions clear. It gives weight and ballast to the character, and it enables us to detect conventional claptrap and mawkish sentimentality. It corrects crooked and perverse eccentricity, and is not swayed by mere hearsay judgments. By its light we can recognize merit in all guises, and by it we can explain and support our verdict, whatever it may be.

If we could more firmly and more widely establish this position, at once the general average standard of musical skill would be raised, and, what would have far reaching results, the musical character of our audiences would be sensibly changed for the better. At present the effect of music on the mass of untrained minds is uncertain in the extreme. It depends far too much on the primary untaught nature, inexperienced in the achievements of this age, and often wholly ignorant and unprepared to gather the significance of the great works of past times.—James C. Culwick, in London "Musical News."

San Francisco Letter.

JUNE 6.

I WAS present at some musical exercises on Memorial Day which were very unique and interesting. Mrs. Marriener-Campbell and her husband, together with several other artists, visited the State prison at San Quentin, just across the bay, and entertained the 1,300 convicts there with a taste of the outside world.

Warden Hale, who welcomed us, had a little platform erected in the interior garden facing tiers of frowning cells, which in our climate open directly out doors on to iron balconies.

The platform was roofed with jute cloth garlanded most tastefully, and contained the warden's Decker piano. On the balconies and in the space between the garden and the cells, just separated from us by a breast high wall, against which they crowded, were 1,300 prisoners, while on the other side of the little wall, around the platform among the flowers, were about forty ladies and gentlemen from the realm of freedom. The contrast was most striking.

But a more attentive, enthusiastic, grateful audience never listened to music. The exercises began with a bugle call by a prisoner who is quite a good player on the cornet. He led a little band composed of convicts with guitars and violins, who contributed several numbers to the program.

Mr. and Mrs. Campbell, Mr. W. J. Keeley and Miss Mary Mann sang a number of quartets and solos. Miss Edith Johnson and I played the accompaniments. Henry Heyman contributed a number of violin solos, which were heartily enjoyed by all of us,

and sounded particularly sweet and distinct in the soft scent laden air.

The occasion was a red letter day for the poor prisoners, all of whom were permitted to come into the open air for this affair, even those undergoing special punishment for breach of prison rules.

Warden Hale subsequently took us to a sumptuous repast at his beautiful residence outside the walls, and we returned to the city on the evening boat after a most memorable and delightful day.

As a relief from the numerous ballad concerts we've recently had, Mrs. Eunice Westwater gave a grand operatic concert on the 1st inst. at Odd Fellows' Hall. She was assisted by a number of other excellent artists, and a fine program rewarded the select and appreciative audience which greeted her. The selections were good, and comprised many of the best things in the Italian school.

Mrs. Westwater, who possesses a contralto voice, which I've often heard pronounced equal to Mrs. Scatchi's, sang "Se Romeo," by Bellini, magnificently. She was ably seconded by Mrs. L. Brechemin and Miss Helen Hefron, who besides solos, each sang a duo with Mrs. Westwater. Mrs. Brechemin sang the great aria from Saint-Saëns' "Samson and Delilah" superbly.

Mr. Walter C. Campbell contributed da basso song in his manly, hearty style. Messrs. Panizza, Stantini and Zapelli sang Italian arias.

Mr. G. Minetti, a new comer, played an original and a selected violin solo in a very pleasing manner. Mr. S. Martinez, beside playing all the accompaniments, gave us Thalberg's "Moise" as a piano solo.

The fact that Mrs. Westwater, Mrs. Brechemin and Mr. Campbell are members of my choir in Grace Church need not detract from the confidence which may be placed in this report, nor did it diminish my enjoyment of their very fine singing.

The second of the Summer Symphony Concerts at the Tivoli occurred on the 2d inst. It was not so interesting to me as the previous one, however.

It opened with Meyerbeer's "Coronation March," played too slow, followed by the "Rosamunde Overture" of Schubert; a couple of string things from Volkmann's op. 63—not worth playing at all—and closed with a very good performance of Mendelssohn's "Italian Symphony."

Miss Rose Bloch furnished the vocal number, and gave the "Nobil Signor," from "Huguenots," with orchestra. She has a fine voice, much assurance and self-consciousness, but I could detect nothing that I thought savored of "divine afflatus."

It is rather hard to draw a good sized audience to symphony concerts when so many people are away for the summer. The next one is announced for June 30.

I understand that we are indebted to Mr. John Parrott for these concerts, as well as for most of the same kind which have preceded them during the last ten years. Mr. Parrott is the most generous as well as the most opulent patron of high class music we are fortunate to have among us. He is also a composer himself of no mean ability or attainment. Without Mr. Parrott we would enjoy very little symphony music. He is a sort of modern musical Macenas.

Mr. Alfred Bouvier, who has for several years been the manager of our leading theatre, the Baldwin, departs for a well-earned vacation next month. He will visit that lovely part of the world which an old friend of mine aptly calls "the suburb of Paradise," the West Indies, where the progenitors of Mr. Bouvier formerly dwelt. He will be away from us several months, and the large number of friends he has made during his residence among us will be glad to welcome him home again, much improved in health and ready to resume his managerial duties in furnishing us our best theatrical entertainments.

There was a concert in Metropolitan Hall nearly every night last week. Mr. Alfred Wilkie had a benefit there on the 19th, when a long program was presented by him, assisted by a triple quartet, under the direction of Mr. H. B. Passmore and a number of the ladies and gentlemen who have aided Mr. Wilkie in his Palace Hotel concerts during the last winter.

Mr. Henry Larsen, a recent young violinist, also contributed a couple of violin solos. The affair was well attended, I believe, though I had not the pleasure of being present. Mr. Wilkie is becoming quite an impresario, judging from the frequency of his entertainments of late.

Mr. Martin Schultz gave his fourth organ recital at the Howard Methodist Church on May 23, when he was assisted by a male quartet and several lady vocalists. Mr. Schultz played the "Stradella" overture; part of a Guilman Sonata, op. 50; a Baptiste Offertoire, op. 7, No. 1; the "Pilgrim's Chorus," from "Tannhäuser;" the "Aida" March; "Traumerlei," and the "Boccherini Minuet."

Mr. Schultz is the most enterprising organ recital enthusiast just now in the field, but when the new organ which Mr. E. F. Searles is having constructed for Grace Church is finished I promise myself the pleasure of emulating his example; as I will then have the finest instrument in this part of creation to play upon.

H. Clay Wysham, "Apostle of the Boehm," is quite as much an "agitator" of artistic discussion through the musical press, with his pen, as he is of sound waves through his favorite instrument with his breath. To him any disparaging comment upon the flute (if it be a Boehm) is as a red rag to a bull.

Some one wrote a screed on "The Decline of the Flute." Mr. Wysham thought it was from the pen of the editor of THE MUSICAL COURIER and was invited to protest in his anti red rag way. He now finds the author of the objectionable article to be an Englishman named J. Bennett, and consequently offers the amende honorable to the innocent editor of THE MUSICAL COURIER.

The Tivoli production of "The Pretty Persian," under the name of "Hoolah," drew well for three weeks, and has been succeeded by "The Golden Cross," a novelty here said to be somewhat on the order of "Cavalleria Rusticana." The author, Ignaz Brull, is also unknown to us.

Noah Brandt is having his new opera, "Captain Cook," printed, and will soon be on the lookout for a production of it. It is said

to be very good. The subject of Hawaiian affairs has recently received a good deal of free advertising, so Mr. Brandt ought to jump in on it before it fades from public attention.

H. M. BOSWORTH.

Walter Damrosch on Music.

WHILE journeying through several Southern cities a few weeks ago I was amazed to find the towns billed with announcements of the coming of Walter Damrosch and the New York Symphony Orchestra, and it occurred to me to inquire whether the tour of such an organization could be made remunerative in that section of the country. Few, if any first-class theatrical companies ever venture far South except on special occasions. How, then could an organization depending on culture and musical education as its limited field expect to make its way? At Birmingham, Ala., Chattanooga and Nashville, Tenn., Memphis and similar places young Damrosch had been heard, and to my surprise I learned that in each place the houses had been crowded to the doors. I happened to reach Louisville, Ky., the night the Damrosch orchestra were playing there, and, meeting the young conductor, fell to talking about his tour and of musical development generally among our people.

"Perhaps it is surprising that an orchestra of sixty-five people should be found traveling about so far from the large cities, for it is an expensive luxury," said he. "Railroad and hotel charges, not to mention rent and other items, aggregate an immense sum. But people have not followed closely the rapid development of the country and the increasing tendency of the people to support music and art in all their phases. In this respect New York City, Boston and Philadelphia are by no means alone, for, as a matter of fact, in proportion to population, these interior cities outdo the larger ones."

"Of course we don't make such tours as these pay from a purely financial view point," continued Mr. Damrosch. "But I hold that an enterprise of this kind should not be undertaken, in these years at least, on the idea that it will prove profitable. Art should not be made to pay for itself. The aim and purpose should be to give opportunity to the poorer classes to appreciate this wonderful gift from heaven. The wealthy have all the aesthetic pleasures that money can buy, but the daily life of the wage earner is harder and needs the refining influence not merely of good music, but of the best to be had. It is patriotic and philanthropic to rouse them from the material sluggishness of their existence, and afford them an opportunity to elevate themselves."

"The concerts I have been directing in the Carnegie Hall prove that the poorer classes are really much more responsive to the best music than the wealthy," continued Mr. Damrosch. "My effort there was to create a new public—a new audience composed of the middle and poorer classes, not for ordinary music, but for the best and highest. The top gallery of Carnegie Hall was thrown open at 25 cents a seat, and we never had less than 1,100 people there. I was told before I tried the experiment that the lower part of the house would be patronized and the gallery remain empty. From first to last, though, we never had a vacant seat upstairs, and I found the 25 cent gallery quite as appreciative as was the parquet."

"Indeed the plan of popular concerts worked so well in New York city last winter that I am now perfecting a special series for next season. I am in communication with the heads of some large business houses, employing many people, to arrange a scale of prices graded according to salaries perhaps, or based in some other way on the ability of the employée."

"For instance, a man earning \$900 per year naturally cannot afford the luxury of orchestral music as readily as one earning twice or three times \$900. Now I want to reach that \$900 man, and have him have as good a seat as his more fortunate fellow man. This cannot be done on a 'charity' basis, for he probably wouldn't attend a free concert. If he could purchase a ticket, though, at a reduced price on application through his employer the problem would be solved. Or, if a firm having 200 or 300 employees should arrange to have them attend in a body the same result would be attained. I haven't perfected the plan, but these are my ideas in an incomplete state."

"Are our people taking a deeper interest in music?" I asked.

"Steadily so," replied Mr. Damrosch, "and in many cases with surprisingly good results. Until recently the whole musical sentiment and culture of the nation was centered in the women. It was considered bad form for a man to spend much time or thought on music. It unfitted him for business. All this has changed now, or rather is changing, and the workaday world of man is waking up to the refreshing, refining and exhilarating effects of art."

"This abandonment of the field to women is the main reason why in the development of American singers for the operatic or concert stage we have many women and few men. We lack tenors. Run over the names of well-known American singers and you will find that all of them are women—Emma Eames, Siby, Sanderson, Emma Juch, Anna Louise Cary, Emma Nevada and so on. The American tenor is not yet here. Still, there is time enough for him yet. You must remember that Germany had no singers

until Weber founded a modern school; the French had none until French opera was introduced. Wagner has made German opera a possibility and has given German singers an opportunity. Our time will come here, I suppose, when we have American composers who rank with Weber, Wagner or Verdi."—"Mail and Express."

A Love Affair of Jenny Lind's.

NO one could see Jenny Lind and not fall under the charm of her perfect naturalness, freshness and originality. Although her features were irregular, she was anything but plain; her complexion was fair; she had abundant flaxen hair, and the most wonderful gray eyes, a beautiful figure and hands and arms and graceful movements. Hers was not the slow sinuous grace, which has its own charm; her movements were light, decided and expressive. She always seemed to do everything more quickly than anyone else. At this time she was studying the part of "Susanna"—a "sweet part" she said it was, and had the partition of the "Nozze" almost always on her knee. In the evening she sang her Swedish songs, and then we all went out to listen to the nightingales singing under the magnificent old beeches. She had a passion for the song of these "little sisters" of hers, and used to mimic them and excite their rivalry, so that the air was filled with music.

It was strange that it should have been the fate of my father, who was entirely destitute of musical sense, to be of use to the most celebrated singer of the day. It was in 1849; she had resolved to give up the stage, and had affianced herself to Mr. Claudius Harris, a young Indian officer, brother to Mrs. Joseph Grote, whom she met at the Palace, Norwich. My mother and I had just returned from our drive one cold afternoon in April, and I found in the hall a note from Miss Lind, asking me to beg my father to call on her next day to meet her trustees about her marriage settlements, either at 3, or, if that were not possible, at 9 P. M. It so happened that he was not free at 3, so he went to her at 9. She did not expect him, and was quite alone. They entered at once upon business, and my father soon found out that she was very half hearted about the matter altogether. Indeed she could scarcely have found a partner less suited to her. Mr. Harris and his family were intensely low church, and they thought that the remainder of the great prima donna's life could not be more appropriately spent than in atoning for her theatrical career. The attraction to Jenny was in her lover's goodness. She said he had such a "pure mind."

But when she was first introduced to him she said to Mrs. Stanley, "What a dull young man!" Nothing could be more true. He was heavy and stupid, but tall, fair and good looking. The Stanleys supported Jenny in her resolution to give up the stage, and so indeed did Mrs. Grote, from a different reason, for, in spite of her intense sympathy with her young friend's artistic career, she saw that the strain was too great. Jenny was worn out by fatigue and emotion. She threw herself into every part as if she herself were suffering the woes of the heroine; unlike other great actors and actresses, who succeed in making their representation to a certain degree mechanical. But her essentially truthful spirit could not do this. The tears she wept in "La Sonnambula" came from her heart. We had more than once the stage box, and could see that she was almost overpowered by her feelings. She had led this trying life for upward of ten years, and she longed for rest and the peace and regularity of domestic life. The manager of Her Majesty's Theatre, Mr. Lumley was in despair. It was almost ruin to him to lose her, and he urged for at least a few farewell performances; she offered instead a series of dramatic concerts. Only one took place.

Although the "Flauto Magico," which was chosen for the first performance, would seem to be independent of acting, the libretto is so eminently stupid and undramatic, yet, in spite of Jenny Lind's splendid singing, the whole affair fell flat, to her great disappointment. Never before had she met with a cold reception. Mrs. Grote and Lumley entreated her to give the operatic performances, but she would not yield. At length my father succeeded where they failed. He suggested that Harris could not object if he really loved her; he urged the unfairness of disappointing Lumley, and finally, the unsatisfactory termination which a failure would put to her whole career. So she promised to give six farewell nights. Lumley was overjoyed, and sent us boxes for all six. The enthusiasm of the audience knew no bounds. Yet no one could believe that the singer, in the very plenitude of her powers (she was only twenty-eight), really intended these to be the last of her triumphs. But it was so, and, after the curtain fell on the last of the six, she never appeared again on any stage. Mr. Harris had consented to these performances, and he and Jenny were once more on good terms.

She lived at this time in a little house very near us. It was called Clairville Cottage; it was covered with roses and creepers; it had a pretty garden, and was thoroughly rural. The backs of the houses in Brechin place now occupy the ground. She and Claudius Harris often joined our country rides. He generally fell to my share, and I did not find him exciting company. Lord Lansdowne some-

times joined us and also came to meet them at dinner, but we did not venture to invite any one else, except the Grotes and one or two other of Jenny's intimate friends. All seemed going on swimmingly and Mrs. Grote went off to Paris, followed soon after by my father, but before he went he said to Jenny Lind: "Something tells me that your marriage will not take place. If it should be broken off again, write no letters and have no farewell interviews, but join Mrs. Grote in Paris immediately."

Affairs had not been going on so smoothly as appeared. Mr. Harris had asked Jenny to insert in the settlements a promise that she would never act again. To this my father objected, and he also insisted that Jenny was to have uncontrolled power over her earnings. Mr. Harris said this was unscriptural, and the engagement was nearly broken off, but renewed in consequence of the despair Mr. Harris exhibited. He also terrified her by threats of torment here and hereafter if she broke her word; and last of all when in the joy of reconciliation she was singing to him, she turned round and saw that he had gone to sleep. Not long after Mr. Senior reached Paris, there was a tap at the door of Mrs. Grote's apartment one evening about 7 o'clock, and in came Jenny. The ill assorted marriage was finally broken off.

The emotions of the last few months had told heavily upon Jenny Lind, but with the sense of freedom the power of enjoyment returned, and she rode in the Bois de Boulogne and walked on the boulevards and in the Tuileries, and listened to the nightingales. One day she took my father to a house in the Place d'Orléans, near the Rue St. Lazare. It was built round a court yard, with a fountain in the middle. Jenny gazed at it without speaking. Afterward she said: "I was so miserable in that house. I envied the fountain because it was not obliged to sing." The house had been the residence of Manuel Garcia, the most celebrated master of singing in Europe, and she alluded to the time when, in despair at the loss of her voice from fatigue and bad management, she slowly regained it by means, first of rest, and then of skillful practice under Garcia's teaching.

The domestic happiness for which she had so long sighed was soon to be hers. After singing in concerts and oratorios in Germany, Sweden and Liverpool, she sailed for the United States on August 21, 1850. Her success in the New World was as brilliant as it had been in the Old, and her charities as munificent. Her company was joined in 1851 by Mr. Otto Goldschmidt, who succeeded Benedict as pianist. A deep and true attachment sprang up between the two young artists, and they were married on February 5, 1852.

She did not give up the use of her splendid gift. She continued to sing at concerts both in England and on the Continent. She ultimately fixed her home in England, and, I am happy to say, we never lost sight of her.

Her horror of being lionized led her sometimes to reject overtures which were made in perfectly good faith to express the respect and admiration felt for her; hence she was not always popular. She delighted in giving children's parties. I remember one in 1865, at her house in Wimbledon, and her joyous participation in the amusement she had provided, and again in Moretons Gardens, when she waltzed like a girl with her eldest son. The last time I heard her sing was at a concert she gave at her own house in 1880 for the Prince of Sweden. She had become very nervous about her voice, and it was not certain whether in the end she would summon up courage. At last she yielded to the persuasion of her friends and sang the splendid cantata, with violin accompaniment, from Mozart's "Ré Pastore." It was a thing to remember for the rest of one's life.

In her later years she took a little house called Windpoint, which she arranged and improved till it resembled a Swiss cottage on the top of the hills above Malvern Wells. On one side lay Herefordshire, tossed about in hill and dale, and on the other the rich plain of Worcestershire, dotted over with spires and towers and intersected by the silver Severn. We had in the summer of 1884 a house just below hers, and we saw her much more frequently than was possible in the turmoil of London. We often used to sit with her in her garden enjoying the magnificent view. She was always uneasy lest she should be stared at, and if any presumptuous wight peeped in at the gate she would instantly shoot up a large red umbrella and shelter herself beneath it. My elder daughter, who is devoted to music, frequently went to see her alone, and one day ventured to ask her to write her name in her birthday book. They were in the drawing room. Jenny Lind rose up saying, "Well, I did not think you had been a commonplace person," and walked through the window into the garden, leaving my daughter to repent her indiscretion. Presently her hostess came back and gave her a beautiful rose, and went on talking as if nothing had happened, and when Gaynor was taking leave Mrs. Goldschmidt said cheerfully, "Now, where is your birthday book?" and wrote her name in it. It must have cost her more than many an apparently greater sacrifice.

I like to think of her as she stood in the hanging balcony of her cottage waving good-by, the sun setting behind her picturesque figure. It was at Windpoint that she died in 1887. "At the very close of her life, as she lay on

her death bed at Malvern, in weakness and misery, once as her daughter opened the shutters and let in the morning sun, she just let her lips shape the first bars of the old song she loved, 'An den Sonnenschein.' They were the last notes she sang on earth."—"M. C. M. Simpson, in the 'New Review.'"

Scharwenka Visits Europe.—Xaver Scharwenka left for Europe yesterday on the Lahn, to be gone until September.

Camilla Urso.—Camilla Urso, accompanied by her husband, Mr. Luère, sailed for Europe this week. The celebrated virtuoso intends taking a cure in Wiesbaden for her injured wrist, which has troubled her considerably the past three months. It is to be sincerely hoped that she will return in the autumn completely cured.

NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During a period of thirteen years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection. The letters S. C. signify single column width.

Adelina Patti	Teresina Tua	Pauline Schöller-Haag
Ida Klein	Lucia	Jean de Reszké
Sembrich	Ivan E. Morawski	Marchesi
Christine Nilsson	Leopold Winkler	Laura Schirmer
Scalchi	Costanza Donita	P. S. Gilmore
Gonzalo Nufies	Carl Reinecke	Kathinka Paulsen White
Marie Rose	Heinrich Vogel	Rose Schottentfels
Etelka Gerster	Johann Sebastian Bach	Mrs. Johnstone-Bishop
Nordica	Peter Tschalkowsky	Max Bruch
Josephine Yorke	Jules Perotti—3	L. G. Gottschalk
W. C. Carl	Adolph M. Foerster	Antoine de Kontski
Emma Thursby	J. H. Hahn	S. B. Mills
Teresa Carreno	Thomas Martin	E. M. Bowman
Minnie Hauk—3	Clara Poole	Otto Bendix
Materna	Pietro Mascagni	H. W. Sherwood
Albani	Richard Wagner	Florence Drake
Emily Winant	Theodore Thomas	Victor Neesler
Lena Little	Dr. Damrosch	Johanna Cohen
Murio-Celli	Campanini	Charles F. Tretbar
James T. Welan	Jenny Meyer	Jennie Dickerson
Edward Strauss	Constantin Sternberg	E. A. MacDowell
Elenor W. Everest	Dengremont	Theodore Reichmann
Marie Louise Dotti	Galassi	Max Treuman
Fursch-Madi—2	Hans Balatka	C. A. Cappa
John Marquardt	Liberati	Hermann Winkelmann
Zelie de Lussan	Anton Strauss	Donzetti
Anton Mikle	Anton Rubinstein	William W. Gilchrist
Anna Bulkeley-Hills	Del Puente	Ferranti
Charles M. Schmitz	Joseffy	Johannes Brahms
Friedrich von Flotow	Julia Rivé-King	Meyerbeer
Frans Lachner	Hope Glenn	Moritz Moszkowski
Louis Lombard	Louis Blumenberg	Anna Louise Tanner—2
Edmund C. Stanton	Frank Van der Stucken	Filoso Greco
William Courtney	Frederic Grant Gleason	Wilhelm Junk
Josef Staudigl	Ferdinand von Hiller	Fannie Hirsch
E. M. Bowman	Robert Volkmann	Michael Banner
Mrs. Minnie Richards	Julius Rietz	Dr. S. N. Penfield
Arthur Friedheim	Max Henrich	F. W. Riesberg
Clara Schumann	A. L. Guille	Emil Mahr
Mr. & Mrs. C. H. Clarke	Ovide Musin—2	Otto Sutro
Fannie Bloomfield	Theodore Habelman	Carl Paeltin
S. E. Jacobson	Edouard de Reszké	Belle Cole
C. Mortimer Winke	Louise Natali	G. W. Hunt
Emma L. Heckle	Ethel Wakefield	Johns Biset
Edgar Grieg	Carlisle Petersilea	George A. Brockhoven
Adolf Henselt	Carl Retter	Edgar H. Sherwood
Eugen d'Albert	George Gmelinder	Grant Brower
Lilli Lehmann	Emil Liebling	F. H. Torrington
Frans Kneisel	Van Zandt	Carrie Hun-King
Leandro Campanari	W. Edward Heimendahl	Pauline I. Allemand
Blanche Stone Barton	S. G. Pratt	Verdi
Amy Sherwin	Rudolph Aronson	Hummel Monument
Achille Errani	Victor Capoul	Berlioz Monument
Henry Schradieck	Albert M. Bagby	Haydn Monument
John F. Rhodes	W. Waugh Lauder	Johann Svendsen
Wilhelm Gericke	Mrs. W. Waugh Lauder	Johanna Bach
Frank Taft	Mendeisohn	Anton Dvorak
C. M. Von Weber	Hans von Bülow	Saint-Saëns
Edward Fisher	Clara Schumann	Pablo de Sarasate
Charles Rehm	Joachim	Jules Jordan
Harold Randolph	Ravogli Sisters	Albert R. Parsons
Adele Aus der Ohe	Frans Listz	Mr. & Mrs. G. Hensche
Karl Klindworth	Christine Dossert	Bertha Pierson
Edwin Kuhn	Dora Hennings	Carlos Sobrinho
Helen D. Campbell	A. A. Stanley	George M. Nowell
Alfredo Barili	Ernst Catenhusen	William Mason
Wm. R. Chapman	Heinrich Hofmann	F. X. Arens
Montegriffo	Emma Bames	Anna Lankow
Mrs. Helen Ames	Emil Sauer	Maud Powell
Edvard Hanlick	Jessie Bartlett Davis	Max Alvary
D. Burmeister-Petersen	Willis Nowell	Josef Hofmann
Princess Metternich	August Hyllested	Carlotta F. Pinner
Edward Dannreuther	Gustav Hinrichs	Marianne Brandt
Ch. M. Widor	Xaver Scharwenka	Henry Dusenai
Rafael Diaz-Albertini	Heinrich Boetel	Emma Juch
Otto Roth	W. E. Haslam	Fritz Giese
Anna Schrepper	Carl E. Martin	Anton Seidl
W. L. Blumenschein	Jennie Dutton	Max Leckner
Richard Arnold	Walter J. Hall	Max Spicker
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Heinrich Gudenus	Augusta Ohström	Helene C. Livingstone
Charlotte Huhn	Mamie Kunkel	M. J. Niedzielski
Wm. H. Rieger	Dr. F. Ziegfeld	Frans Wilczek
Rosa Linde	C. F. Chickering	Alfred Sormann
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John Philip Sousa	Ritter-Gütze	Dora Becker
Adolph Hoppe	Adele Lewing	Jeanne Franko
Anton Rubinstein S. C.	Frederic Shailer Evans	Frank Taft
Paderewski S. C.	Hugo Goerlitz	Veleska Frank
Richard Wagner S. C.	Charles Gruet S. C.	Furciuso Busoni S. C.
Hector Berlioz S. C.	Theodore Thomas S. C.	Frida DeGoble-Ashforth
Eugenia Castellano	Frans Listz S. C.	Theodora Pfafflin S. C.
Henri Marteau	H. Heilmoltz S. C.	Caroline Ostberg
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MR. N. STETSON, of Steinway & Sons, who is at Bad Homburg, in Germany, with his family, is rapidly regaining his old time vigor and will be here again in September.

A SPECIAL meeting of the stockholders of the Automaton Piano Company was held July 5, at the residence of Mr. Hawes, Rutherford, N. J. Important matters were decided upon in view of the rapidly developing trade of the company.

THE great Decker Building on Union square is completed as far as its exterior goes, and is the most formidable architectural monument in this section of New York city. The interior on which work is now rapidly progressing, will be artistically finished.

WE are informed that G. W. Lister, a dealer in good standing at Glidden, Ia., is selling a piano called the "Lister," claiming that it is made by Wegman & Co., whose pianos he also sells. Now, this is all wrong. Wegman & Co. make only the Wegman piano, and every plate they receive in the factory has their name cast in it. They never put another name on a piano but their own, and Mr. Lister, if he has done them this wrong, should at once apologize.

THE Weber Piano Company is preparing a series of new styles for the fall trade, which will represent the highest examples of piano case architecture. In fact the Weber factory is at present engaged in doing some of the best work in the piano line, a gratifying item for the many friends of the old house,

IN reply to an inquiry we can state that we have had no further information regarding the settlement made by the Killough Music Company, of Florence, S. C. The liabilities were about \$10,000, and the nominal assets about \$25,000, but we believe the creditors' meeting at the St. Denis Hotel here in June made arrangements to continue the business on an extensive basis.

WE would suggest to those dealers who are contemplating changes in their representation of pianos for the fall trade to investigate the Emerson pianos. The styles of these instruments are among the most attractive in the market to-day, and as to general quality and construction they are replete with merit. As an instrument for the dealer the Emerson is on general principles an exceptional piano.

THE Ivers & Pond Piano Company have refused to continue any further foolishness in the old Grand Rapids Hartman failure. They have entered suit against Carroll S. Hartman, Geo. D. Hegrick, Albert H. Morehead and Chas. D. Nelson—the whole set of parties interested in the business—to recover \$1.070 on promissory notes. Whether much is to be gained from a financial point of view is not so much the question, but rather to close up the matter.

AN exhibit in Section I, which is attracting the particular attention of the piano manufacturers who visit the Fair is that of the Schwander actions shown by the American and Canadian agents of Herrburger-Schwander & Son, Messrs. William Tonk & Brother. We shall find space for a more detailed description of this display in a subsequent issue, and in the meantime we advise every person interested in pianos, whether as a mechanic, manufacturer, "handler" or performer, to give due attention to this exhibit when in Chicago.

THE "Colonial" style Bradbury piano made in walnut, oak and mahogany is one of the most attractive styles of uprights ever put upon the market, and we desire to congratulate Mr. F. G. Smith on producing such a classical style of piano case. It is really an exceptional case in the whole line of piano case work and was of course turned out by his Leominster case factory. Mr. N. M. Crosby, that never ending hustler and hustler, is back from his extended tour, and the business he did is remarkable, particularly when the season of the year is considered.

AN unscrupulous dealer—one of the vagabond class—around and about Wilkesbarre, Pa., has one of those printed lists showing grades of pianos arbitrarily arranged. Anybody can print such a list and arrange it to suit his own purposes. Well, the fellow put the Briggs piano on the list in a place to hurt just as he did other pianos. On many occasions when the Briggs agent found a customer this list would be obtruded. For his benefit and for the general benefit of the trade we desire to state that any such printed list of classification is a fraud and that the man using it is a fraud. The Briggs piano is an excellent instrument all the way through, and the list that classifies it otherwise is a rather dangerous document for the man who handles it if the Briggs Piano Company can lay its hands upon him. By the way, the new factory of the Briggs Piano Company, on Albany street, will enable the house to turn out about 30 pianos a week.

THAT successful Jacksonville, Ill., institution, Tindale, Brown & Co., has been incorporated with a capital stock of \$60,000—and all paid up, too, we guess—with J. L. Tindale, W. T. Brown and J. Frank Strawn as incorporators.

ONE of the greatest successes of the Shoninger factory is the new Style 50 upright piano, which is destined to find a large outlet during the fall trade. The firm is making large numbers for stock purposes, to be prepared for the demand.

LYON, POTTER & CO., of Chicago, continue to do a satisfactory trade for the summer months, selling Steinway pianos in average quantities and about one A. B. Chase piano a day, besides Vose and Kurtzmann pianos. The firm is doing an excellent summer trade this year.

THE Chicago Cottage Organ Company continues to put out of its factory the regular quota of one organ every 10 minutes, 6 an hour and 60 a day. This is the plan upon which the factory has been running for years past and upon which it continues to run. The demand is unabated.

MR. JAMES H. PHELPS, of Sharon, Wis., the inventor of the Phelps harmony attachment for pianos, has had special tools manufactured for the bending of the wires used in his improvement, which have heretofore been bent by hand, and the cost of this work has been decreased several dollars per set. The total expense of applying this attachment to piano actions has now been reduced to such a point that manufacturers can sell it at a nominal figure and still make a reasonable profit on the investment, and as a valuable addition to the talking points of an instrument it is simply out of sight. Its intrinsic merit is such that it will eventually force itself into general adoption, and those who are first to adopt it must of necessity reap the greatest benefit. Mr. Phelps is in charge of the Malcolm Love piano exhibit in Section I, Manufactures Building, at the World's Fair, and all who can should call on him and thoroughly inspect this wonderful invention.

IN THE ENDORSERS' HANDS.

Weaver & Williams.

THE following letter, straightforward and honorable, and of a character worthy of imitation, explains itself:

OLEAN, N. Y., July, 6, 1893.

Editors The Musical Courier:

That you may get the facts in the matter, we write you about a change that we have been compelled to make in our business. We have been doing a large business for the last four years; about \$50,000 annually. To do this we have carried quite an extensive line of discounts at bank in this vicinity.

We have always renewed these notes every three months, but were refused this privilege in May and June, but were promised renewals in July. When July paper matured—\$5,800 last Monday—we were requested to pay it. Of course our endorsers were obliged to pay this, but we were asked to secure them with chattel mortgage on stock. This they filed at once, giving us no warning.

With \$12,000 filed in the city clerk's office, we had to do something. Our counsel advised us to put everything in our endorsers' hands, who are the Lelands (bankers), of Springville, N. Y., and let them pay the creditors. They will continue the business as the Olean Music Company, selling off the present stock at retail, collect the accounts, and pay off our indebtedness. There is enough to pay everyone but it will take a little time, say as little as necessary. About this change we suggest this, not only for ourselves, but think it best for the interest of the trade at large, owing to the uneasy feeling and stringency of the money market.

WEAVER & WILLIAMS.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH. GRAND RAPIDS, MICH. CHICAGO, ILL.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,
BOSTON.
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

Have you seen
THE NEW
SCALE

STERLING
PIANOS

FACTORIES
DERBY, CONN.



HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest
Toned Pianos in the World. Containing more
Valuable Improvements than all others.

The Best Selling High Grade Piano Made.

EASTERN FACTORY:

PAUL G. MEHLIN & SONS,

461, 463, 465, 467 West 40th St.,
NEW YORK.

WESTERN FACTORY:

MEHLIN PIANO CO.,

Cor. Main, Bank and Prince Sts.,
MINNEAPOLIS.

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The
greatest invention of the age; any radical changes in the climate, heat or dampness
cannot affect the standing in tune of our instruments and therefore we challenge the world
that ours will excel any other.

AUBURN, N. Y.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),
WORCESTER, MASS.

NEW YORK WAREROOMS:

CHICAGO WAREROOMS

10 E. 16th St., J. W. CURRIER, Manager. LYON, POTTER & CO., 174 Wabash Ave

ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

WOODWARD & BROWN PIANO CO.

MANUFACTURES

HIGH

GRADE

PIANOS.

BOSTON, MASS.



WHO IS TO BLAME?

Pianos in Poor Shape to be Judged.

A JUDGE of pianos cannot make any kind of a correct estimate of a house's product by viewing and testing their goods on the Fair grounds. A test of this statement will satisfy the most critical that it is correct.

Let anyone sit down to a Chickering piano to play, and at once you are disappointed. The tone is hardly recognizable. "Surely this is not a Chickering," yet a glance at the fall board and there the name appears. The tone is unlike any other Chickering heard before. So it goes through Hallet, Davis & Co.'s, Estey, Sohmer, Hardman, the Chases, Fischer, Vose and all. Not one piano on the ground is in a fit condition to judge, and no man that is unacquainted with the usual run of American goods can form a just estimate of a house's product in the present World's Fair condition.

This is not the fault of the manufacturers in any particular. The goods were honestly made and are of the same grade as the usual run of their instruments. A man would be a fool to do otherwise than good work when it was to be judged by experts. He would do better work than ordinary.

The reasons that exhibitors' goods are in bad shape are numerous.

The building is as draughty as a mammoth smokestack, and when the wind blows through the trusses the dust that gently floats in and lies down so kindly on pianos is as certain death to those instruments as the lightning from the skies that strikes an unconscious victim. The location of the piano exhibit is the poorest in this, the worst of all the buildings.

To make matters worse, the mass of ice and snow under the building has only just about melted. The humidity that comes up through the floor strikes a chill to the marrow of one's bones on many days.

From this cause the felt hammers of pianos have acquired moisture to such an extent that one wag in the section says, "When I want a drink I just squeeze a hammer. The felt is full of ice water and it comes to the surface with just a little pressure."

"I had a pianist here the other day, and while she was playing the people were obliged to put up their umbrellas, and at last a Columbian guard told me that I must shut off the water display, as I was attracting everyone from the Mac Monnies fountain, and Mac Monnies was kicking."

Musky felts will not give any tone; then how can you expect much from these pianos? It is an injustice to manufacturers that they must be judged under such conditions.

Actions are getting very sluggish. One make in particular is in awfully bad shape, with the hammer shanks shrunk fearfully. This action which is in a good many of the pianos is in striking contrast to the others which do not present near as bad a showing. Climatic changes are therefore bad for this action.

Keys are beginning to stick in a manner resembling the adhesive plaster. They always stuck from May 1, but now the condition of affairs is worse.

In some cases varnish is checking. This is not in so bad a shape as many other things, but the expansion and contraction of the wood has worked some damage.

The cases have swelled so badly that to get out a fall board is hardly possible without the assistance of an axe, and axes are not particularly dainty tools to open pianos with, however useful they may be in commercial, political and burglarious professions.

Some elegant case work has been sadly marred by the constant changes of temperature.

Now, for a judge to examine these pianos, and report on their points of excellence without any knowledge of the

general run of each house's goods, is to do several manufacturers an irreparable damage. A house that regulates their goods finely is the one that will suffer the most, for a finely regulated action is the most vulnerable to the elements.

A correct estimate can be made by the judge that knows the goods manufactured by exhibitors, the conditions under which they are exhibited, and who combines in himself the knowledge of piano construction with a keen perception of artistic worth of tone, volume and the lasting qualities of goods.

Such a man, and such an one only, can give a correct estimate of the goods now on view in Section I.

It is too bad that goods are in such a bad condition to be judged, but the blame rests with the Exposition officials, who are responsible for more things than we have time or space to enumerate. If a correct and comprehensive account of all the misdoings of these same officials were kept the celestial ledger would appear diminutive by comparison.

The Fourth of July Celebrated.

A thousand representatives of American exhibitors formed in line in the Manufactures Building last Fourth of July, and, headed by Chief Peabody, paraded through the building, thence across to and through Electricity, Mining and Administration buildings. The gentlemen in Section I were among the most jubilant and best looking. After the parade each man in charge of a musical exhibit tried to make a part of a demoniacal bedlam. All rules of playing, poorly kept at all times, were utterly thrown aside, and "Yankee Doodle" chased "Star Spangled Banner" all around the section. Finally the Pilcher organ settled the difficulty by drowning them all out, and the performer united all pianos and organs in a grand rendering of the "Star Spangled Banner." Dr. Peabody was full of Fourth of July enthusiasm of the patriotic order (this is in a strict spiritual sense, not in any manner a spirituous one). He said go in and enjoy yourself, and his words were literally obeyed.

The crowds that visited the grounds and poured into Section I were the most dense ever seen in Chicago. For hours the people came until the brain reeled by reason of the numbers. To say that the grounds were black with people is to use a hackneyed phrase and one that does not do the scene justice. It was a struggling mass of humanity that awed the spectator by an exhibition of human power at once grand and terrible. The people were a jolly lot. Everyone was out for a good time, and the face of the pessimist was animated for the nonce, while he must have questioned within himself if life was "one damned hard grind," as was stated by poor, demented Mr. Dick. The sad face wore a smile that lent kindness to its sorrow and provoked from the onlooker a platonic love. The Fourth of July was a natal day again in Chicago. Never in the history of the city has there been such a turning out of the populace, who were full of overflowing with happiness. The heart that was not in tune with the joyous crowd and nursed mournful thoughts in midst of joy was to be pitied and perhaps condemned. The American who cannot lay aside the minor of foreboding on such day as Fourth of July is a poor specimen of citizenship.

In the evening the crowds were augmented by droves of people, and the rush to get home totally swamped the transportation facilities. This was natural, however, as it would have been impossible to arrange for trains and boats for over 300,000 people to ride home at the same time.

As far as business was concerned no one did anything. The crowds were so dense that no one could stop long enough to adequately view anything, and if they had, the guards would have compelled people to keep moving. The booth attendants stuck to their posts, and kept the posts sticking to their exhibits. The crowd was not intent on vandalism, and all danger to exhibits from disposition to despoil was practically nothing; but the very force of numbers was sufficient to mow down a mountain provided the keeper was absent. The exhibits were in no sense damaged, nor were booths marred. Manufacturers should write a letter of congratulation to their representatives on the grounds who all eschewed the fun of playing truant and were on duty full hours. To those gentlemen and their efforts is due the comparatively little damage to exhibits located in Section I.

Gentlemen and ladies, it was a duty well performed, and

one in which THE MUSICAL COURIER joins manufacturers in praising.

The Day After.

Everybody was sure that nobody would meet somebody early next morning. Everybody was tired and worn out by the exertions of the Fourth, and nobody expected but everybody would sleep late on the morning of July 5. Nobody slept late, yet nobody was late. Dropping this paradox, which would delight Mr. Gilbert, we will simplify by stating that when the hour arrived for business next morning all the ladies and gentlemen in charge of exhibits in Section I were at their posts promptly. The few that visited the Fair on the 5th was so diminutive in proportion to the crowd the day before that it gave everyone a desired rest.

A Much Demanded Piano.

The A. B. Chase piano is having a World's Fair season of remarkable success. The instrument is being used in many concerts. A great many societies on finding that to secure a Steinway piano would occasion trouble, state that their second choice is an A. B. Chase grand; accordingly the A. B. Chase piano is being played right and left. Last Monday, July 3, the Lincoln Institute (the Indian training school) used an A. B. Chase grand in the concert at Music Hall. Miss Nettie Hansell, Modoc maiden, was the performer, and she brought out the many beauties of the instrument.

On Wednesday afternoon an A. B. Chase grand was used in accompanying Nikita at the dedication of the vocal organ in the Woman's Building. In the evening the instrument was used at the musical and press reception tendered by Mr. A. C. Roberts.

On Friday last the A. B. Chase piano was used in a great many State buildings, a notice of which appears elsewhere in this issue, and again the next day, Saturday, it was played in the second concert of the Lincoln Institute, while on Monday, July 10, it was played at a formal concert in the Ohio Building.

The instrument is reaping a well deserved harvest of advertising, and its prestige is being augmented daily.

Mr. DeVolney Everett Experiments.

Mr. DeVolney Everett, in charge of Sohmer & Co.'s exhibit, is an experimenter in the curiosity of crowds. He commenced his operations during the constructional days of last April by merely laying a fine floor in his booth and erecting some rail work. Everybody that passed expressed surprise that Sohmer & Co. should not roof so handsome a stand. When the people were tired of talking Mr. Everett's workmen settled the question by building the much speculated on roof. Then he partially unboxed a magnificently gilded piano, and every one who came along raised the paper cover and went into ecstasies of delight from a partial view of the instrument's beauties.

They dropped the cover and went their way to tell others, who in turn visited the booth and had a peep for themselves.

Next Mr. Everett completely unboxed the instrument and exposed its elegant carvings to thousands of eyes. There it stands yet and is attracting great attention.

Having a drawing card that brought visitors constantly, Mr. Everett next tried to devise some method of completely blocking the aisles. He tried pianists, but they were on every side, and although the crowd was increased, people could get by. This nettled the gentleman, who hates to have anything go by him, and it is alleged that he loosened the flooring in Room 12,679,943 of the Grand Pacific by constantly pacing the floor nights meditating how to prevent the crowd from escaping. Finally he hit it, and saved himself from eviction from the hotel by ceasing walking. Now he can be found at his booth happy and smiling. An expression of heavenly calm reposes on his countenance. Nothing can go by him.

This is his scheme: He has a piano polisher work on his grands daily, while all the people wonder. The nervous lady inquires if water will not spoil a piano, while Mr. Everett informs her that the Sohmer is so built that nothing will ruin it. The curious old gentleman asks him how the thing is done, and Mr. Everett gives an impromptu lecture on piano polishing as a fine art. Gentlemen applaud, ladies admire, while children cry for it. As a crowd gathers, "the piano polisher is king" is written in red ink in Mr. Everett's note book.

Julius Bauer & Co. All Right.

In downright stupidity and blundering carelessness the man who gossips after imperfect hearing of news is prince. Over a week ago a rumor ran like wildfire around the Fair and in the city that Julius Bauer & Co. had failed to meet their obligations and had assigned. Knowing the strong financial condition of this old Chicago house, THE MUSICAL COURIER ran the rumor back to its source. A piano mover heard of the failure of some firm and asked who.

"Behrs have failed," was the answer.

"Shure and a fine house is in trouble."

"Yes," was the reply.

The man went to his work, and a short time after he remarked to a companion:

"Who do you suppose has failed?"

"Give it up. Who?"

"Bauer's."

In that form it flew from mouth to mouth until it reached

the Fair grounds and excited everyone. All of this flurry from the careless listening and wagging tongue of an irresponsible man. The house of Julius Bauer & Co. is one of the most solvent in the trade. They have never asked an extension on a note. How many houses can say that?

Increased Prestige for the A. B. Chase Piano.

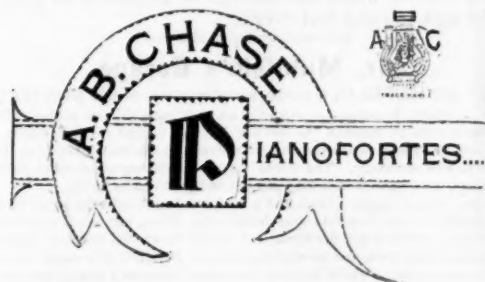
Dealers who hold the agency of the A. B. Chase piano should prize that piano as the apple of their eye. This famous instrument will be next year one of the best known pianos both in America and Europe. Mr. Calvin Whitney, president of the A. B. Chase Company, has been doing some exceedingly fine work this Fair season that will result in placing the prestige of his piano among the highest. Mr. George Eugene Eager and his pupil, Master Rubinstein Demarest, age five years, are giving concerts every day in a great many State and foreign buildings.

These pianists have been nicknamed the A. B. Chase Company's twins, and they present a striking contrast. Mr. Eager is a gentleman over 6 feet 2 inches in height and weighing over 250 pounds, while his collaborator is a tiny boy weighing but little over 30 pounds.

These pianists make a tour of the States named below and foreign buildings every day, where there are always crowds awaiting to hear them play and applaud. Mr. Eager is always listened to with profound attention, while the people simply devour the little boy, his companion. A picture of these "twins" shows in the full page advertisement of the A. B. Chase Company in this issue. Everyone who hears them desires a photograph. The requests have been so numerous that Mr. Whitney has now 1,000,000 pictures like the one shown on the advertising page aforesaid, while on the back of the photographs is printed the advertisement of the house, a facsimile of which appears on this page.

The value of this work can be best understood when one reflects that at the State buildings people are resting from the fatigue of sightseeing. A little music artistically rendered is a great relief and a pleasant diversion. People stop to listen to Mr. George Eugene Eager, musical director of the Lake Forrest University, Chicago, and then remain to praise his little pupil. The A. B. Chase piano comes in for a great share of attention, and thousands go home to tell to innumerable people the event. The scene of two pianists of such remarkable contrast remains in the memory, and is present when shopping for a piano. Mr. Whitney is also demonstrating that a child can use the octavo pedal, and that it does not make the touch of his piano heavier. Master Demarest plays it every day without any difficulty.

The A. B. Chase agency has always been valuable, but will be more so after this year. Following is a list of the



ARE absolutely unexcelled by any Piano in the world, and in new improvements are in advance of all competitors. Our new invention the OCTAVO PEDAL increases two-fold the power of the Piano, and by its use permits of effects heretofore impossible and variations that are absolutely fascinating. It is creating a sensation everywhere among musicians and dealers who have seen it, and is pronounced the greatest improvement made in Pianos in the last twenty-five years. It will pay visitors to the World's Fair to take a little time and carefully examine this latest improvement on Pianos at our Exhibit in the Manufactures and Liberal Arts Building, Section I, Block U, No. 9, or at LYON, POTTER & CO.'S, 174-176 Wabash Ave. Patent applied for, fully covering all claims. None genuine unless this trade mark is on the name-board of the Piano.

THE A. B. CHASE CO.

FACTORY AND MAIN OFFICE:
NORWALK, OHIO

EASTERN WAREHOUSES:
86 FIFTH AVENUE, NEW YORK

LYON, POTTER & CO., AGENTS
174-176 WABASH AVENUE
CHICAGO

State and foreign buildings in which the A. B. Chase piano is placed, and on which concerts are given by these artists daily:

California, style 17.....Octavo pedal, California red wood.
Ohio.....Cleveland Room, style 16. Octavo pedal, mahogany.
Wisconsin.....Assembly Room, style 16. Octavo pedal, mottled mahogany.
Illinois, style 16.....Octavo pedal, white Hungarian ash.
Missouri, style 16.....Quartered oak, parlor grand.
Texas, style 12.....Octavo pedal, mottled mahogany.
South Dakota, style 12.....Octavo pedal, white Hungarian ash.
Arizona, style 12.....Octavo pedal, mottled mahogany.
Guatemala, style 16.....Octavo pedal, walnut.
Columbia, style 16.....Octavo pedal, Hungarian walnut.
Hayti, style 14.....Octavo pedal, rosewood.
Public Comfort, style 12.....Octavo pedal, mottled mahogany.
Woman's Building, style 22.....Quartered oak, parlor grand.
Music Hall, style 22.....Prima vera, parlor grand.

Opening of the Vocation Organ.

The committee on music of the Board of Lady Managers issued last week invitations to the opening of the Mason & Risch vocation organ, built especially for the Assembly Room in the Woman's Building. The organ was formally opened on Wednesday afternoon, July 5. Mr. Clarence Eddy was on the bench and rendered a fine program. Mrs. Nikita was the vocal soloist.

The vocation built expressly for the Woman's Building contains 46 stops and registers, and is, with the exception of the one built for the late Mr. Elvin D. Hall, Jamaica Plains, Boston, the largest that has been projected and built by the vocation company. Its rich, full diapason and orchestral tonal qualities illustrate the possibilities of the vocation system of organ building and voicing.

SPECIFICATIONS.

GREAT ORGAN.

	Feet.	Notes.
1. Open diapason.....	8	58
2. Melodia.....	8	58
3. Hohl flute.....	8	58
4. Viol de gamba.....	8	58
5. Fifteenth.....	2	58
6. Twelfth.....	2-3	58
7. Harmonic flute.....	4	58
8. Trumpet.....	8	58

SWELL ORGAN.

9. Bourdon.....	16	58
10. Stopped diapason.....	8	58
11. Violin diapason.....	8	58
12. Vox humana.....	8	58
13. Eoline.....	8	58
14. Vox celeste (2 ranks).....	8	58
15. Flauto traverso.....	4	58
16. Oboe.....	8	58
17. Cornopean.....	8	85

CHOIR OR SOLO ORGAN.

18. Clarabella.....	8	58
19. Lieblich dedacht.....	8	58
20. Gamba.....	8	58
21. Dulciana.....	8	58
22. Flute d'amour.....	4	58
23. Clarinet.....	8	58

PEDAL ORGAN.

24. Double open diapason.....	16	30
25. Bourdon.....	16	30

MECHANICAL REGISTERS.

26. Swell to great.	32. Swell to great at octaves.
27. Swell to pedal.	33. Swell tremulant.
28. Swell to choir.	34. Balanced swell pedal.
29. Choir to pedal.	35. Choir tremulant.
30. Great to pedal.	36. Wind indicator.
31. Choir to great.	37. Balanced choir pedal.

PEDAL MOVEMENTS.

38. Great to pedal reversible.	42. Piano (swell) stop. Diapason.
39. Forte great (full choir).	43. Forte (full choir).
40. Piano great (melodia).	44. Piano (choir dulciana).
41. Forte (full swell).	45. Full organ.
46. Motor (to throw on and throw off motor).	

On the program the Mason & Risch Company paid their respects to a departed patron as follows:

An Incident and Its Sequel.

Incidents occur almost daily in the midst of our every day busy life, which, while not recorded in history, nevertheless surpass in interest the stories of fiction and the dreams of the poet. The following recital is, we think, a case in point.

A few months subsequent to the discovery of very important developments in the vocation system of constructing organs, a Boston gentleman of wealth and culture called at our New York warerooms to see and hear the vocation for himself, having heard so much of its delicacy, purity and richness of tonal effect.

He had just returned from Europe, and when in Paris had heard a pipe organ which so pleased him that he had almost decided to order a similar one for his residence—Jamaica Plains, Boston.

On consultation with the builder, however, the question of American climatic influences on European woods naturally arose, and the builder wisely decided not to risk his reputation by submitting his instrument to such an ordeal.

About this time he first noticed our advertisement giving our New York address, and called upon us as above mentioned. He saw several instruments with the tones of which he was most favorably impressed, but acting upon our suggestion and invitation he visited the factory at Worcester, Mass.

He was a man of singularly clear intellectual and artistic grasp, and seemed almost intuitively to see the possibilities of our system.

He made many searching inquiries, and asked if we could not build a complete concert instrument. A few months earlier our answer would necessarily have been a negative one, but in view of our recent discoveries we assured him of our ability to meet his wishes.

He then gave us a clear idea of his requirements, and before leaving commissioned us to build him a three manual instrument, of thirty stops and registers.

From time to time thereafter he visited the factory frequently and watched the progress of the instrument. Every time he visited us he inquired for new tonal effects, and almost invariably ended by requesting that a new tone be added to the instrument. All this was done in the true

spirit of the patron of art, the expense being a subordinate matter provided the musical effects were attained. After continuous effort and investigation we were rewarded with the most gratifying results.

It is not our purpose to weary the reader with a lengthened narrative. Let us say that the gentleman first called upon us in January, 1901, and from that time until January of this World's Fair year (1893) suggestion led to suggestion, and experiment to experiment, until the original scheme of 30 stops and registers grew into a large concert instrument of 70 stops and registers, undoubtedly the largest and finest instrument of its class ever projected and carried to a successful completion.

The whole of the above period was one fraught with the greatest interest and anxiety for us, owing to the almost numberless and difficult problems which had to be solved. Notwithstanding this we had the instrument finished on the last named date, and had commenced its erection in the beautiful music room which he had built for its reception. The work was about half completed when one morning an unlooked for and startling message was delivered to the head of our staff engaged in the work which at once arrested further progress.

Mr. Elvin D. Hall, the central figure in this story, had passed into the spirit land—he was dead—and he, who had been the projector of this remarkable, and we may say beautiful instrument, never had the opportunity of hearing the final results of his intense and wonderful interest in the tonal qualities of the vocation organ.

May we express the hope that in the great Beyond, to which he has passed, he may hear harmonies far transcending those of earth, and that the lesson he has left us will be cherished by those to whom he has set so worthy an example.

Had Mr. Hall lived it was his expressed intention to have given to the world the benefit of his faith and devotion. He had contemplated a series of organ and orchestral recitals, to which the most cultured of the musical public would have been invited.

It was not so to be! Death has cast its dark pall over the scene, and the beautiful instrument (since completed) stands enshrined in its lovely Grecian Temple, eloquently dumb in solemn reverence for its departed master.

We trust the foregoing narrative, which we have endeavored to give as briefly as possible, will possess for the reader the same interest that it does for us, the narrators. Surely the assertion that truth is stranger than fiction has found another illustration in this singular incident.

Is not the romantic story of Mozart's "Requiem" recalled and vividly brought before us by this present day incident?

"How past finding out are the ways of the Almighty, and how inscrutable are His decrees!" But as we lay this little chaplet on the grave of one who was so inspired in the cause of the art divine—music—we take courage and press forward to higher attainments and nobler purposes under the inspiration of his unselfish example.

The Sequel

Of this story has now to be told. Mr. Hall's Boston organ—over which the pall of death has been so mysteriously cast—changes the scene of opening from Boston to the Woman's Building, World's Fair, Chicago.

A vocation organ embodying the same principles (although not quite so large) has just been erected in the Assembly Hall of that building, and to its dedication and to the consideration and enjoyment of the accompanying program you are cordially invited.

THE MASON & RISCH VOCALION COMPANY (LTD.).

California Midwinter Exposition.

The work for the California Midwinter Exposition has begun in earnest. The executive committee having charge of the fair organized to-day with the following officers: President and general manager, M. H. De Young; vice president, I. C. Stump; treasurer, P. N. Lienthal; Secretary, Alexander Badlam. Plans for the fair buildings were discussed to-day, and before a month is over it is probable that actual construction will have begun. Mayor Ellert was in consultation with the executive committee to-day and expressed his intention to increase the finance committee to 50 and to organize it next Monday night. Sunday the Park Commissioners and executive committee will meet in conference to settle definitely the question of the site.

The Midwinter Fair is going along nicely and will doubtless be a big thing for California as well as for exhibitors who have or desire representation on the Pacific Slope.

Successful Chase Brothers Piano Company.

Chase Brothers Piano Company's booth at all hours is admired by the crowds that pass it. There is no finer booth on the ground. A description of its beauties has appeared in our columns before, hence is superfluous at this time. Mr. J. Pizzarello, the pianist, is in attendance, and being one of the best pianists on the grounds shows off the beauties of the Chase Brothers pianos. This is remarkably good advertising, as the booth is directly on Columbia avenue, and enormous crowds are entertained there daily. Mr. Pizzarello also plays daily in the Michigan Building.

This kind of work will help all dealers who handle Chase Brothers' pianos and help make territory more valuable for the great Muskegon house.

Decker Brothers and James & Holmstrom Represented.

In the Automaton Piano Company's booth are two pianos of New York make, one a Decker Brothers grand and the other a James & Holmstrom upright. Both have the automatic attachment. Therefore James & Holmstrom and Decker Brothers are represented at the fair, and in section I, too.

The Pilcher Organ.

The organ from the well-known house of Henry Pilcher's Sons has been an object of much admiration ever since the Exposition opened. The instrument is of the highest type in organ building, and a full description of the many points of its excellences will be given from time to time in these columns.

New Exhibitors.

The Thompson Music Company are exhibiting some goods and merchandise in the space that was originally allotted to the Edna Piano and Organ Company.

The Anderson Piano Company have an instrument in the exhibit of the Rockford Furniture Company. The instrument is encased in mahogany.

Messrs. Otto Wessell and Adam Nickel, two thirds of Wessell, Nickel & Gross, have been in Chicago this week and have visited much of the Fair. They are searching for some display finer than their own, but if they should look until the closing of the gates next October 31st, they would not find it. There is nothing more artistic and elegant in the whole exhibition than the display of Wessell, Nickel & Gross.

Indecent Journalism.

Following is a list of choice English from a sheet that floats around Section I diurnally:

"Swiped a Dutch galoot man in de eye."
 "H—I to pay and no pitch hot."
 "A regular heart smasher."
 "Strictly in the push."
 "Right in line."
 "Out of sight."
 "Great."
 "See!"

All of these slang phrases appeared on one sheet of what purports to be an organ of an intelligent and gentlemanly trade. Nice enough English for a sporting journal, but hardly the thing for music trade journalism, or any other respectable journalism.

The two Rohlfing (of Osnabrück) pianos in the Liberal Arts, of Germany, have been sold to Mr. Bierman, proprietor of the Kimball House, at Atlanta, Ga., and will be delivered after the close of the Fair. These pianos received first premium at the Hanover, Germany, Exposition, being awarded that honor, by Mr. Theodore Steinway, who was one of the judges. The pianos are beautiful instruments, well worthy the honor bestowed upon them at former fairs, and they stand well up in the best grades at the Columbian Exposition.

THE SHAW CONTROVERSY.

IT may be remembered that some six weeks ago the Shaw Piano Company, of Erie, Pa., sent an advertisement to this paper which, while it was in all respects absolutely unobjectionable in its contents, contained a line which made the senior editor of this paper a reference to intending purchasers of the Shaw piano. In justice to the Shaw Piano Company we published the advertisement, but doubted our ability to fill the order because of the reference thus made. Since then we have not heard from the company until now, when they ask us for more definite reasons.

It was only a question of advertising ethics; nothing more. Of course the Shaw Piano Company could insert the same advertisement in any other paper and we could not prevent it, but there is considerable difference between such a course and the one that would permit the use of the name of an editor in a paper with which he is associated in an advertisement which states that he is to be referred to as to the grade and quality of the article advertised.

In the advertisement referred to the Shaw Piano Company stated "For Standard of Excellence, such as Tone Quality, Character of Touch and General Construction we refer to Mr. & Co." If the Shaw Piano Company will refer to THE MUSICAL COURIER as a paper or as an institution the advertisement could be made acceptable readily enough. All that would be necessary would be a reference to the back files of this paper. We could quote dozens, nay scores, of articles and notices in which we have dilated upon

the merits of this most beautiful piano. We have called attention frequently during the past few years to this phenomenal instance of a new, unknown piano coming upon the musical and music trade fields and suddenly capturing the admiration of the profession and the trade on account of its truly noble tone quality, its delightful touch and the self apparent solidity of construction. All this we have done frequently as a newspaper, as THE MUSICAL COURIER, as the leading authority in the line, and we are naturally not unwilling to permit an advertisement in these columns making of the paper a reference.

But to distinguish one of the editors in an advertisement as a particular individual reference is quite another matter, for in the first place this paper has never been conducted on individual lines. It is THE MUSICAL COURIER, not Mr. So and So or Mr. This and That, but merely THE MUSICAL COURIER. There are too many writers associated with this institution to make any individual selection, and it must always remain in doubt who the writer of any article is, just as much as it must remain in doubt who the writer is of an editorial in the "New York Sun" or the "Chicago Herald."

In small, insignificant papers everyone who reads them (or rather no one, to make use of a bull) knows

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who writes the articles. There are music trade papers published in this country to-day who have only one writer, and why should he at least not be known to the few readers, who are generally personally acquainted with him? But a paper like this, appealing to a constituency of more than 50,000 readers a week, cannot indulge in the delightful unctious of identifying its articles in each instance with the writer of the same.

We hope to continue to merit the advertising patronage of a concern that makes such a lovely piano as the Shaw, but we want that patronage in accordance with our theories and system of conducting a paper. If the Shaw Piano Company will make some kind of modification of their advertisement we will give them another chance to come before more than 50,000 readers per week.

THE SITUATION.

EVERY student of the present strange financial movement in progress in this country must have been impressed with the fact that a change for the better has taken place during the past week. This has certainly been remarked in the piano and organ trade, and if such be the case, as it is the case, it is indicative of a better feeling throughout all trades, for the music trade is always one of the first to be affected by unfavorable financial movements, as it is one of the last in the recuperative list.

The enormous amount of renewing of paper has received a sudden check, although there is still considerable demand from dealers for that kind of accommodation, but it is not so rampant as it has been, and those who require it consist chiefly of the class of dealers who have been making a habit of it.

And this reminds us of the growth of the custom of renewing paper. To some extent the manufacturers must be held responsible for the introduction and apparent perpetuation of a system which does not come within the mercantile classification. There are dealers to-day telling us that pianos and organs have been forced upon them by manufacturers who knew that the dealer had no immediate use for the

goods, but was urged to take the instruments simply to accommodate the manufacturers with notes which they needed, and at the time these were given promises of all kinds were made to the effect that the dealer need not worry, as these notes were accepted with the understanding that they would naturally be renewed.

There has been a great deal of that kind of business done. It has helped to keep the wheels of the machinery rotating, and that signified opportunity. The first stringency in the money market compelled the legitimate dealer to ask for a renewal; and the renewals of those to whom renewals were offered as inducements, together with the compulsory renewals, made the lot of the manufacturer a very unhappy one during the past few months.

But the worst is over, we believe, and although there is no possibility of any sudden revival of trade in the music line, yet the past week has shown a gratifying increase of shipments, particularly when the season of the year is considered.

We have our regular Western information, and have had one of our staff in New England, and have made a canvass of New York, and find a considerable increase in the total amount of shipments. The piano and organ business is by no means in a moribund condition; the business is in a great measure active in some sections, and there is a number of dealers who have absolutely not abated a particle in their activity, and whose volume of trade remains normal.

We must also remember that during this midsummer season there are always factories who close up for a few weeks, either to take stock or to take rest or to have a general renovating of the buildings, &c. The fact therefore that some factories are closed, while it may be food for alarmists, is not to be taken seriously when the general methods of the trade are studied.

Let us also remember that this is midsummer, and that the usual summer complaint is heard, and would cause no unusual comment were it not for the events in the world of finance.

Business will naturally continue dull during the hot season, but the piano and organ trade is in excellent condition, healthy, vigorous, based on a sound and solid foundation, and even if the storm should recur the old ship would sail through as gloriously as it did through the one just over.

Mr. Muhlfeld's Escape.

F. MUHLFELD, a piano manufacturer, of 607 East 125th street, is unfamiliar with the art of driving skittish horses. He was unable to manage the animal he was behind yesterday afternoon. At Seventh avenue and 127th street it took the bit between its teeth and ran away. The horse tore down Seventh avenue to 124th street, where Policeman Day ran out and grabbed its bridle.

Day was dragged a block and a half, but he brought the horse to a standstill. Mr. Muhlfeld was dazed with fright, and made no effort to help himself while the horse was racing down the avenue. Day's clothes were torn, and he was bruised and dusty. As he came out of the livery stable where he took the horse the crowd gave him three cheers, and he looked proud and grateful.—"Sun."

Samuel Thurston in Trouble.

THE old house of Samuel Thurston, at Portland, Me., the oldest piano and organ house in the State, is reported to be in financial trouble. Among the liabilities are \$5,000 due to Behr Brothers & Co., and about \$4,000 to the Marshall & Wendell Piano Company, of Albany. The assets are greater than the liabilities. We hope that later reports will greatly modify this condition, but it appears that Mr. Thurston was unable to pull through.

—Mr. Sylvester Tower, of Cambridgeport, was in town last week on important business in connection with a piano firm.

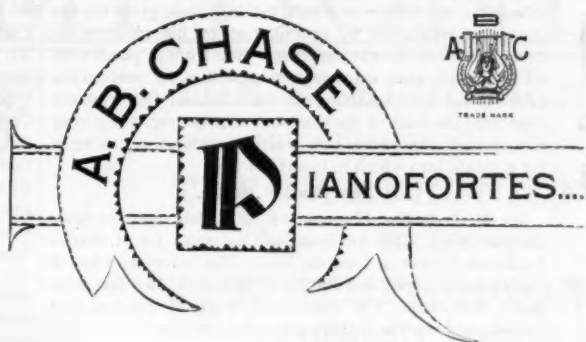
—A fire broke out in the rear of Hoffmann's music store, at Pittsburgh, a few days since, but was put out with but slight damage to the property.

—The musical instrument store of Thos. H. Smith, of 1214 Olive street, St. Louis, Mo., was broken into July 3 and a cornet, a mandolin and two guitars were carried off.

—The first electric organ in America has arrived at the Boston Custom House from England. It is for St. Thomas' Church, Taunton. The organist will press a button and the electricity does the rest. It is not so massive as other church organs. It will be at least five weeks before the instrument will be in operation, as it will have to be fitted up and examined by the customs authorities while operating at its normal capacity.—"Advertiser," Boston, Mass.

—The piano makers of the city have been having internal dissensions. Three of the lodges in the trade have formed a new society called the Piano Makers' Union of the United States and Canada. It applied for admittance yesterday to the Central Labor Federation. After two and a half hours, devoted to a discussion of the subject, it was decided to instruct the grievance committee to endeavor by next Sunday to patch up the differences among the piano makers.

WANTED—We wish to engage the services of an experienced and reliable tuner. In addressing us state age; if temperate in habits; where formerly employed; whether familiar with regulating and repairing, and salary expected. F. W. Baumer & Co., Wheeling, W. Va.



ARE ABSOLUTELY UNEXCELLED BY ANY PIANO
IN THE WORLD.



Geo. Eugene Eager and his pupil, Master Rubinstein Demarest, aged five years.

The A. B. Chase Co.'s World's Fair Artists.



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86 FIFTH AVENUE, NEW YORK.



CHICAGO OFFICE MUSICAL COURIER,
236 WABASH AVENUE,
CHICAGO, July 8, 1893.

THE W. W. Kimball Company gave last evening a reception to the Musical Congress now being held in this city. It was held in their concert hall, parlors and rooms adjoining, which were all beautifully decorated with flowers. Nothing was lacking to make this the affair of the season; the fairest of the fair residents of the city graced the occasion. The reception committee consisted of Mrs. Geo. B. Carpenter, Mrs. Katharine Fisk, Miss Amy Fay, Mrs. Clarence Eddy and Mrs. W. W. Kimball, ably and efficiently assisted by Mr. Emil Liebling. Mr. Liebling is a host in himself and was the main cause of the reception being so thoroughly successful. Nearly all the visiting musicians who are here attending this congress were present, as well as the majority of our most celebrated local artists. Those who took part in the musical entertainment of the evening were Mr. Earl Drake, Miss Zoe Hlavac, Mr. Leopold Godowski, Miss Clara Krause, Miss Gussie Cottlow, Mrs. Neilson-Drier and others.

It was a most informal but delightful affair, lasting from 8 o'clock till 12, during which hours a fine repast was served, consisting of champagne punch, sherbet and everything in this line which could add to the enjoyment of the guests.

It was a most graceful acknowledgment on the part of the Kimball Company of the importance of this Musical Congress and its representative visitors. Not one there present last evening but will remember gratefully the graceful and unlimited hospitality extended to them by that prince of hosts, Mr. W. W. Kimball.

Clambake Harry.

"Clambake Harry" is intown taking in the "Enormity" of the Fair. I see by his last "fraud's weakly" that he has made the important discovery that there was a trade dinner in Chicago, on Wednesday evening, June 14. As an example of true journalistic enterprise, in accordance with the spirit of this fin de siècle age, it is truly commendable.

Mr. Walter L. Ray.

Mr. Walter L. Ray, who is a salesman of acknowledged ability, has taken a position with the Hardman Piano Company. Mr. Ray has been very unfortunate lately, and it is to be hoped that under the direction of that able manager, Mr. Alfred Shindler, he will have very much better success.

Sohmer & Co. Engage a Pianist.

Messrs. Sohmer & Co. have engaged the services of a fine local pianist to illustrate the merits of their goods which are being exhibited at the Fair in Section I, as well as in the different State buildings, the Puck Building, the Children's Building, or at other places where their celebrated pianos may be now or are hereafter to be located.

This is a very wise proceeding on their part. Knowing also the necessity for keeping their instruments in proper condition, they have brought from New York Mr. Martin Hafner, one of their most reliable and efficient tuners. I know of concerns who have many more people connected with their World's Fair exhibit who have not shown the wisdom in the selection of their representatives which Messrs. Sohmer & Co. have done. When you take into consideration the generalissimo of this combine, Mr. De Volney Everett, it is absolutely perfect.

A Reprehensible Act.

The Sebastian Sommer Piano Company are placing the following on the fallboard of their pianos.

SOMMER,
NEW YORK.

This is so near the stencil of Sohmer & Co. (and pronounced the same) that the act partakes of the nature of an attempted fraud. The name of Sohmer is a household word, made so by very liberal advertising. To place a piano of the same pronounceable name, although differing orthographically in one letter, is to attempt hurting what Sohmer & Co. have paid for. One firm has notified the Sebastian Sommer Piano Company that their full name must appear on the fallboard if they wish the retention of their trade. Let the house of Sebastian Sommer do so,

and thus clear themselves of an alleged attempt at deceiving the public.

My friend Mr. George Armstrong of the "Indicator," in seeking my stature as a butt for his jokes, gives me the chance of retaliation by commenting on his cranium entirely devoid of hirsute covering. But I am at peace with all mankind and suppose that the flies, in performing ground and lofty tumbling on his forehead that runneth even unto the back of his head and a trifle over, are giving him enough annoyance this weather without my using it for a potato into which to insert my pen.

A New Moller Organ.

Mr. M. P. Moller, Hagerstown, Md., has been in town the past week. He has just built an organ for St. Mark's Lutheran Church at Lincoln, Neb. The instrument has 18 registers, 601 pipes and stands 16 feet high, 12½ feet wide and 8 feet deep. The instrument is one of the best ever turned out from the Hagerstown, Md., factory.

Western Musicians Play Western Compositions on Western Pianos.

The concert of Illinois composers last Friday evening was a novelty. Western musicians played the works of Western musicians, using Western made pianos whereon to interpret them. There were eight numbers on the program, and the Chase Brothers piano was used for seven, while the Kimball piano was played once. The artists were

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Messrs. August Hyllested, Adolph Koelling, C. A. Heinzen, George E. Holmes, P. C. Lutkin, W. H. Knapp, B. Bicknell Young and Mr. C. E. Seeboeck, together with Mrs. L. E. Bentliff and Miss F. L. Hare.

The compositions played were from the pens of Koelling, Hyllested, H. W. Harris, P. C. Lutkin, Seeboeck, Gleason, Mazzucato, Young and Miss Charlotte Bennet.

The recent visitors to this city have been: Mr. George Reichmann, of Sohmer & Co., New York city; Mr. A. H. Hastings, of New York; Mr. H. S. Krape, Williamsport, Pa.; Mr. Gustave Behning, of New York; Mr. Henry Dreher, Cleveland (Mr. Dreher was accompanied by his wife); Mr. Francis Ramacciotti, New York; Mr. Wm. A. Gault, Waukesha, Wis.; Mr. A. B. Stedman, Boone, Iowa; Mr. John Anderson, of Rockford, Ill.; Mr. Andrew J. Freeman, Boston, Mass.; Mr. John Summers, Syracuse, N. Y.; Mr. Chas. Peters, of Battle Creek, Mich.; Mr. John Friedrich, New York; Mr. Robert A. Widenmann, New York; Mr. Rohlfing, piano manufacturer, of Osnabrueck, Germany; Mr. Wm. Rohlfing, Milwaukee, Wis.; Mr. R. S. Holmes, Lansing, Mich.; Mr. John D. Pease, New York; Mr. R. C. Rogers, Cincinnati, Ohio; Mr. Chas. H. Parsons, Maynard, Mass.; Mr. C. L. Dixon, of Severy, Kan.; Mr. Chas. H. Lichty, of Reading, Pa.; Mr. M. P. Moller, of Hagerstown, Md.; Mr. Warren Collins, Fort Worth, Tex.; Mr. H. A. Wolff, Muskegon, Mich.; Mr. Aug. Michaelis, Lancaster, Wis.; Mr. R. S. Patterson, Port Huron, Mich.; Mr. Otto Wessell, New York; Mr. Adam Nickel (accompanied by his wife and family), also of the well-known firm of Wessell, Nickel & Gross; Mr. Lew. Clement, Ann Harbor, Mich.

In addition to these visitors representing the trade and the manufacturing department of the business, there have been a number of professional callers. Among the more

prominent ones I might mention: Mr. A. Willhartitz, Los Angeles, Cal.; Mrs. Octavia Hensel and her husband; Mr. Abraham G. Fonda, of Louisville, Ky.; Miss Clara Krause, the celebrated pianist from Berlin, Germany; Mr. Herman Epstein, St. Louis, Mo.; Miss Emma Heckle, of New York; Mr. John S. Van Cleve and wife, of Cincinnati, Ohio; Mr. Bern. Boekelman, of New York; Mr. Heb. Boekelman, of Utrecht, Germany; Miss Amy Fay, of New York; Mrs. Cappiani, of New York; Mr. Max Leckner, of Indianapolis, Ind.; Mr. J. H. Gittings, of Pittsburg, Pa., and in connection with Mr. Gittings we are sorry to be obliged to record what might have been a very serious accident to his little son, who is with him. The descending stick from a rocket struck the boy in the cheek just under the eye; a more direct blow would have killed him instantly. I am glad to say that the boy is doing well. Miss Adele Lewing, of Boston; Mr. Louis Lombard, of Utica, N. Y.; Mr. R. De Roode, of Lexington, Ky.; Mrs. H. H. A. Beach, of Boston, Mass.; Mr. and Mrs. Louis C. Elson, Boston, Mass.; Mr. N. Coe Stewart, of Cleveland, Ohio; Mr. C. A. Heinzen, Quincy, Ill.; Mr. E. M. Bowman, of New York; Mr. Chas. H. Jarvis, of Philadelphia, Pa.; Mr. J. H. Kurzenknabe, Harrisburg, Pa.; Mr. John C. Fillmore, Milwaukee, Wis.; Mr. H. E. Krehbiel, of New York; Miss Maude Powell, of New York, and a host of others.

Mr. I. N. Rice's Address.

Mr. I. N. Rice can be found or addressed at the Chicago warerooms of Haines Brothers, No. 366 Wabash avenue.

A New Incorporation.

THE GARDEN CITY PIANO COMPANY, CHICAGO; capital stock, \$10,000; incorporators, A. Wildman, L. Sweetland and F. R. Sweetland.

The above incorporation appeared in the daily press today. It is too late to investigate why Mr. Tryber's name is not associated with his partner in the organ firm of Tryber & Sweetland. Mr. Sweetland has had the manufacture of pianos on his mind for some time—in fact, a piano has already been made by him, and stands in the factory of Tryber & Sweetland, while he has been laying in supplies for manufacture. I will find out more about this incorporation next week.

John W. Martin.

JOHN W. MARTIN died suddenly on July 4 at Poland Springs, Maine, aged fifty-three years. The deceased was born at Rush; at the age of sixteen he came to this city and entered the law office of Danforth & Terry. After several years' study he went to the Albany law school and was graduated from that institution.

Mr. Martin began the practice of his profession in this city and met with unusual success for a young man. He had, however, a good opportunity to enter business, and bought an interest in George H. Ellis's Parlor Music store, which was after that time conducted under the firm name of Cook & Martin. The store was situated over Howe & Rogers' old State street store. The senior member of the firm was killed in the Angola railroad accident, and the firm name then became J. W. Martin. In 1871 Hosea Martin, a brother of the deceased, was admitted to partnership, and the firm of J. W. Martin & Brother, which was formed at that time, was in existence at the time of John W. Martin's death.

The latter was best known, however, as a politician. He was a life-long Democrat. In the seventies Mr. Martin served several terms as alderman from the old Eighth Ward, and was for a time president of the Common Council. He was later a candidate for mayor and was defeated by Cornelius Parsons. Mr. Cleveland during his first term appointed Mr. Martin collector of the port for this district. He served until the August following Harrison's election.

Mr. Martin had been in poor health for two years, and went, two weeks ago, to Poland Springs in hope that the change would prove beneficial. It was not thought that his illness was serious, and none of his relatives accompanied him. He died at 11 o'clock last evening. He leaves a son, W. H. Martin, and a brother, Hosea Martin, of this city; two other brothers, David, of Rush, and Frank, of Webb City, Mo.; and four sisters, Mrs. Albert Hunter, of Valley Falls, N. Y.; Mrs. Clark Gray, of Columbus, Neb.; Mrs. Frank Thompson, of Akron, Ohio; and Miss Emma Martin, of Rush. The remains will be brought to this city, and the funeral services will be held from 12 Meigs street.—Rochester, N. Y., "Post-Express."

London Branch: 37 Jewin Crescent, E. C.
Glasgow Branch: 21 East Howard St.

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Violas, Cellos, Double Basses, Bows, Strings and Fittings.



Highest Grade Instruments,

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Made in Our Dresden Ateliers.

Instruments only genuine bearing our Trade Mark.

Agencies for several States still open.



ALFRED MORITZ & CO., DRESDEN (SAXONY).

ILLUSTRATED LIST IN COLOR.
To be had on application.

PATENTED
IN
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SYMPHONION.

PATENTED
IN
ALL COUNTRIES.



THE SYMPHONION is the best Music Box, with Interchangeable Steel Disks.

THE SYMPHONION for purity and sonority of tone is unexcelled.

THE SYMPHONION surpasses all other similar instruments, because of solidity of construction and elegance of appearance.

THE SYMPHONION has a repertory of several thousand of the most select musical compositions.

MUSICAL INSTRUMENT DEALERS not handling the SYMPHONION should not neglect to introduce it at once.

JAMES & HOLMSTROM.

A PIANO FOR THE
MUSICIAN,

Owing to its
Wealth of Tone.

Contains the most
perfect
Transposing
Keyboard
in the world.



A PIANO FOR THE
DEALER,

Owing to its
many telling
points.

231 & 233
East 21st Street
NEW YORK CITY.

A THOUSAND TUNES.



That's a large number, but the Symphonion plays it. The Symphonion is an unlimited music box instead of a cylinder playing from one to six airs. The Symphonion uses steel plates as shown herewith.

These plates revolve and their teeth strike the teeth of the steel combs, thus producing the tones. Plates are changed in a moment. They may be bought by the hundreds and each plate represents a different tune. One may thus have sacred music, old favorites and latest songs of the day, as he chooses.

The Symphonion is simple in construction and does not get out of order, as the old fashion music boxes always do. They are rich and melodious in tone and not the least expensive.

We are headquarters for the trade and are prepared to quote lower prices than ever before with all the latest improvements.

Send for Catalogue and Price List.

The SANDER MUSICAL INSTRUMENT CO.,
212 BOYLSTON STREET, BOSTON, MASS.

IN PREPARATION NOW:

ROST'S DIRECTORY

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MUSIC TRADE
IN THE UNITED STATES,
1898.

LARGEST AND MOST COMPLETE LIST EVER
PUBLISHED OF DEALERS, MANU-
FACTURERS and AGENTS.

A BOOK NECESSARY FOR EVERY PERSON
ENGAGED IN THE MUSIC TRADE.

H. A. ROST, Publisher.

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116 East 59th St., New York City.



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AGENTS WANTED Where we are not repre-
sented. Catalogue, &c., free

MILLER ORGAN CO.,

LEBANON, N.A.

SCHOMACKER

THE RECOGNIZED
STANDARD PIANO
OF THE WORLD.

ESTABLISHED 1838.

The GOLD STRINGS
emit a purer sympathetic
tone, proof against atmos-
pheric action, extraordi-
nary power and durabil-
ity, with great beauty and
evenness of touch.



SOLD TO EVERY
PART OF
THE GLOBE.

PREFERRED BY
ALL THE
LEADING ARTISTS

Pre-eminently the best
and most highly improved
instrument now manufac-
tured in this or any other
country in the world.

HIGHEST HONORS EVER ACCORDED TO ANY MAKER, UNANIMOUS VERDICT.
1851. Jury Group, International Exposition. 1876.

For Grand, Square and Upright Pianos.

ILLUSTRATED CATALOGUE MAILED ON APPLICATION.

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CHICAGO.

Baldwin PIANOS

FOR CATALOGUES AND PRICES ADDRESS

The Baldwin Piano Co.,
GILBERT AVE. and EDEN PARK ENTRANCE
CINCINNATI, OHIO, U.S.A.

Brown & Simpson.

IS it not rather bad policy for music trade papers to state that because a piano or organ factory "closes down," as it is termed, the concern must either be in difficulties or the business disrupted? At this season of the year, in every year, piano and organ factories are closed more or less time, either to take stock or to re-arrange the factories or for a dozen other reasons. Trade editors know this to be the case better than any other class of persons, and yet because the Brown & Simpson Company closed down for two weeks the whole crew of music trade editors jumped upon the company as if it had no further life.

The original intention of the company was to close down for two weeks, but the closing down lasted only 10 days, and the factory is now running on full time, as these trade editors can convince themselves by paying a visit to Worcester.

Why is it that the persons conducting the music trade press cannot look at events in a broader spirit and with keen journalistic sense instead of the picayune theory of using every trivial incident to personal ends? The manner in which the Brown & Simpson Company has been treated by the music trade press during the past week is simply worse than disgraceful. Nearly every factory closes down during the Fourth of July period, and yet this custom was entirely discarded in the disgraceful discussions regarding the Worcester firm. Shameful! Shameful!

A 435.

World's Columbian Exposition.

IN all the many references to musical events at the World's Columbian Exposition, the following most important document seems to have been overlooked:

Official.

To all Exhibitors of Musical Instruments at the World's Columbian Exposition, Chicago, 1893:

You are hereby notified that the standard musical pitch to be recognized and used at the World's Columbian Exposition is that known in acoustics and music as

A 435

or that A which gives 435 double vibrations in a second of time.

SELIM H. PRABODY,

Chief Dept. Liberal Arts.

World's Columbian Exposition,

March 31, 1893.

Some time ago THE MUSICAL COURIER referred to the fact that the official pitch at the World's Columbian Exposition would be A 435, but the order itself, mandatory in character, emanating from the chief of the department covering that particular ground, makes it an event in the annals of the pitch movement, not only in this country, but also in Europe.

Gov. Levi K. Fuller, of Vermont, the head and front of the Pitch agitation, informs us that he is "in receipt of letters from Europe which speak of this event as one of the most important in connection with this reform movement, marking it as the crowning event in its history. Thus we see that whatever we do in this matter is being watched with keen interest by the musical public in other lands."

It must be remembered that the World's Columbian Exposition is international in character, and that this order applies equally to foreign as well as American instruments. There has been a general and willing acquiescence to the order, and no protest of any kind has been entered.

—A. C. Cline & Brother, of St. Cloud, Minn., have sold their music business to F. Zabel and J. M. McCue, who will do business as Zabel, McCue & Co.

KRANICH & BACH PIANOS.

Few Pianos have more friends; none have firmer or more enthusiastic ones. The popularity of this Piano is phenomenal. It is a first-class instrument at a price usually asked for a second grade.

Nobody ever made a handsomer case than KRANICH & BACH put on their new styles. Nobody ever did or could put in any better material throughout. The finish is irreproachable, the tone mellow, full and resonant, the action perfect. If there is anything a good piano ought to have that the KRANICH & BACH has not, we don't know what it is.

W. J. DYER & BRO.,

509 & 511 Nicollet Ave., Mpls.
148 & 120 E. 3d St., St. Paul.

THIS is the kind of advertising that W. J. Dyer & Brother do for the Kranich & Bach pianos.

Is it any wonder that the Kranich & Bach is a popular piano in the Northwest?

Is it any wonder that W. J. Dyer & Brother are successful in handling it?

Mr. Henry Behr Speaks.

"IT seems to me impossible for manufacturers to continue to keep this system of carrying dealers and constantly renewing their paper much longer agoing. It is unbusiness-like; it is not commercial. We were forced into it as a matter of course, just like others have been and are to-day. If the present condition of affairs continues some kind of purification in trade methods must result and that at least, will prove a benefit.

"It begins innocently enough. You give a dealer two pianos, let us say, and he renews his second or third note. It soon becomes necessary to give him a few more pianos to keep him in stock, and before you are aware of it he owes you several thousand dollars.

"We have paid everyone of our workmen all that was due; every cent. Our indebtedness to supply houses is comparatively small. It is chiefly in the form of indebtedness to banks, as we were driven into banking transactions by the nature of the piano business, just as many other piano manufacturers necessarily must be. We were banking for the dealers whose paper we had to carry.

"And indeed do you know that in order to avoid protest of their paper I had to watch it myself and keep them posted. Some of them do not know sufficient to watch their own paper.

"I believe this whole system must be changed if the piano business is to have as prosperous a future as its past has been. Dealers must be taught to rely on themselves and their own resources. Fewer pianos must be made and they must be sold on better terms. The present competition is destructive.

"The branch house system has also proved a poor policy for the piano trade. I do not see any success in it so far as the manufacturers' branch houses are concerned. We went into it as a business experiment, but soon discovered that it signified a loss, although at the time it appeared to be in the line of successful ventures, as it appeared with others."

"In other words, the whole basis of the business is a false

one, and can only continue with such houses as have unlimited capital; but even they will after a while discover that many of their assets or collaterals are fictitious if they continue to expand and cultivate the system.

"We have finished taking stock and are now closing our books, and by the end of the week will have our statement ready. Until then there is nothing to say regarding our own affairs.

Chancellor McGill, at Jersey City, yesterday made the temporary receivership of Henry Behr and Martin W. Brett permanent, and these two gentlemen will now go to work to arrange the affairs of the company as rapidly as possible.

THE STRAUCH ACTION.

At the N. Y. Meeting.

AMONG the interesting papers read at the N. Y. State Music Teachers' meeting at Rochester, held recently, was one by Mr. Frederick Dean on the "Mechanism of a Piano Action." The models used on this occasion were upright and grand piano action models from the factory of Messrs. Strauch Brothers. Mr. Dean said, among other things:

And now let me lift the lid of your piano, and show you this wonderful mechanism. And this action that I will describe to you is that of the firm of Messrs. Strauch Brothers, of New York. It has been chosen, not because it is the only action in the world, because it is not—but it combines so many of the good points of all the others, and eliminates so many of the bad ones, that it is as fine a specimen of mechanical ingenuity as any with which I am acquainted.

The firm is one of the oldest and best known in the State, and its members are full of the true, progressive, mechanical spirit, and have invented or bettered much of the ingenious bit of mechanism they call their action. And I will confess to still another reason for confining my explanation to the Strauch action: I know more about it than about any other, and one is apt to like to talk about things one knows most about.

I have used their action; have examined their patents. I have taken apart and put together their whole mechanism, and I have watched the different parts of it grow in their factory, and have stood by the workmen, following the process of its manufacture from the rough, unplanned timber to the delicate little bits and pieces, and have seen these glued and screwed together until the entire mechanism rose before my eyes. And when I tell you that there are, in this simple looking little bit of mechanism, 25 pieces of wood, 12 pieces of metal, not counting the 10 screws and the 8 brass wires, and 23 different pieces of felt and cloth, each and all necessary to the perfected whole, and that with one movement of the key 8 different hinges are set in motion, the note is struck, the damper removed, the hammer drawn back and held in place, one can imagine the skill made use of in the manufacture of the mechanism. Compare it with the jack of a harpsichord or the tangent of a clavichord.

No better specimens of piano actions could have been selected for the purpose of illustrating the operating principles than those of Messrs. Strauch Brothers, who have been doing so much of late to educate the public at large in the history of the action and its participation in the life of the piano itself. The hidden mysteries of the piano action have often led to misapprehensions regarding the instrument itself, and when once removed or dispelled the piano will be the beneficiary.

Curious as it may seem, the action has been a mystery to most pianos, and the efforts of Messrs. Strauch Brothers to educate the profession in the principles of action construction should not fail to be recognized.

—Mr. George Reichmann, of Sohmer & Co., and his family have taken up their summer residence at Lake George.

WANTED—Competent foreman for piano factory, turning out six to eight pianos weekly. State experience and references. Address, P. C., care THE MUSICAL COURIER.

WANTED—Position with a good house by a strictly first-class tuner, who thoroughly understands action regulating, tone regulating and the general overhauling of pianos. Best factory references. Address, "Tuner," this office.

WANTED—In our piano factory, a competent man to take charge of our tuning and regulating department. Must thoroughly understand the making of all interior work and be a thoroughly first-class workman. Factory, 70 miles from New York. Apply, Needham Piano Organ Company, 36 East Fourteenth street, New York.

WANTED—Music box repairer, one who understands repairing Reed instruments perfectly. Want a man who has thoroughly learned his trade. State experience and where had, reference and salary. Address, Sherman, Clay & Co., San Francisco.

FOR SPRUCE SOUNDING BOARD LUMBER

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IRVING SNELL, Little Falls, N. Y.,

Manufacturer of first quality quartered spruce for pianos, and also dimension lumber for violins and other instruments.

MILLAS T. HARRISVILLE, N. Y.

Story & Clark Organ Company.

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Largest Exclusive Organ Manufacturers in the World.

HIGH GRADE ORGANS ONLY.



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Music Engraving
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Begs to invite Music
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LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.

Specimens of Printing, Title Samples and Price List free on application.

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PLIES AND TOOLS,
137 EAST 13th STREET,
NEW YORK.

Send for Illustrated Catalogue; ready April 1.

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511 & 513 E. 137th St., NEW YORK.

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET).

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

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PALACE ORGANS

ARE MANUFACTURED BY THE

LORING & BLAKE ORGAN CO.

OF WORCESTER, MASS.,

Where they have been made for more than 20 Years.

THE NEEDHAM

PIANO ORGAN
COMPANY,
— MANUFACTURERS OF —

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UNEXCELLED FOR
FINISH, DURABILITY AND TONE.

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QUALITY AND WORKMANSHIP.



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CHAS. H. PARSONS, PRESIDENT.

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GERMANY—BÖHME & SON, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christchurch.

INDIA—T. BEVAN & CO., Calcutta.

BRAZIL—F. RICHARDS, Rio Janeiro.

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CAPITAL, \$50,000.00. **STARCK PIANO CO.** HIGH CLASS ONLY.

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R. W. TANNER & SON,

MOUSE PROOF

Pedal Feet



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MANUFACTURERS OF

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22, 24, 26, 28 & 30 TENTH AVENUE,
57 Little West 12th Street,
45 West 13th Street.
NEW YORK.

HUNER PIANOS.

High Grade.

Prices Moderate.

71 and 73

University Place,

Cor. 13th St.,

New York City.

Through Lower New England.

FROM July 1 to 15 seems to be the most appropriate time of the year for inventorying stock, and many of the piano and supply manufacturing concerns about the country are now devoting their energies in this direction.

The Chas. Parker Company.

The Chas. Parker Company, of Meriden, Conn., the manufacturers of piano stools and scarfs, was the first firm called upon by a representative of THE MUSICAL COURIER in making a short trip a few days since.

They were closed down and had been for a week taking an inventory.

The Chas. Parker Company will have ready for the fall trade a new stool similar in style to their No. 470, which will be catalogued as No. 510.

The pattern of No. 510 is wooden rope standards, but in place of a bottom wooden plate, as in No. 470, rope bars are used to connect the four legs.

The general appearance of this new stool is perhaps more graceful and light than their No. 470 and it no doubt will prove equally as popular.

In the matter of scarfs it is the purpose of the Chas. Parker Company to push them extensively this fall, in a line of new and attractive designs.

The Hartford Diamond Polish.

The Hartford Diamond Polish Company report a satisfactory progress in their business in spite of the prevailing depression in the trade generally. They consider that in introducing a new polish they have been more than ordinarily successful in the face of a strong competition.

They have held their goods at a price considerably above any other polish in the market, claiming superiority in material used, and that a decidedly more satisfactory result is obtained than from any other make—claims which they are only too glad to substantiate by submitting the testimonials of the many dealers who have sold the Diamond Polish and have proved that it is all that it is represented to be.

Pratt, Reed & Co.

Pratt, Reed & Co., of Deep River, Conn., have been closed down for the week ending July 8 inventorying their stock. They started up on Monday.

Mr. Geo. L. Cheney, of Pratt, Reed & Co., expressed it as his view that the present stagnation in business would terminate for the supply manufacturers as it usually does about the middle of August, and that after that time activity would be resumed. There was nothing in their business at this time, except, perhaps, slow collections, that would indicate more than the ordinarily dull trade incidental to this season of the year.

Regarding collections, although now slow, Mr. Cheney affirms for Pratt, Reed & Co. that there has been a satisfactory return from their trade all during the season past, and that their outstanding accounts will aggregate \$30,000 less than a year ago this time, with no diminution in their sales. Consideration will have to be extended to some, but generally the manufacturing interests are, in his opinion, in a healthy condition.

Pratt, Reed & Co. are one of the largest concerns in the country furnishing supplies to the piano trade, and their knowledge on the subject may be considered authoritative.

A pleasant drive of about 3 miles from Deep River brings one to that interesting little manufacturing point Ivoryton, the home of Comstock, Cheney & Co. The nearest railroad station is Essex, about 2 miles from Ivoryton, on the valley division of the N. Y., N. H. & H. R. R.

Under ordinary circumstances Comstock, Cheney & Co.'s plant affords ample material for a detailed and careful consideration, which will prove as instructive as it is interesting. But just now they, like many others, are "taking stock," and everything is closed down.

On Monday next they anticipate starting the machinery and resuming work.

Denison Brothers.

Returning to Deep River there is a manufacturing enterprise connected with the music trade which will bear more than a passing notice.

It is not as large as some of the ones previously mentioned, but the product of Denison Brothers' factory plays an important rôle in the construction of pipe and cabinet organs.

Denison Brothers are manufacturers of organ stop knobs.

Their factory, a substantial, commodious building, is located a short distance from the centre of the town.

The business was established in 1877 and has enjoyed a prosperous continuation.

Organ stops in straight, bevel and oblique face are turned out, and from the specimens submitted for inspection the work is of a superior quality.

Ebony, box and rose wood are the principal woods used, ebony being in the largest proportion.

The faces of all pipe organ stops are of ivory, the name being hand engraved.

For cabinet organs the face is mostly of celluloid.

The work is entirely by contract, as hardly two concerns use the same style of stops or knob. In pipe organs it is invariably the rule to manufacture in sets.

Denison Brothers have always conducted their business in a very conservative and quiet sort of manner. They are not much given to catalogues or circulars, never having issued either. The trade has had its attention called to the special patented knob made by this firm through a personal visit from one of the brothers, and once secured a customer rarely leaves them, their work and prices giving satisfaction.

While in Deep River the writer had occasion to experience many courtesies from the hands of Mr. William B. Stevens, the traveling representative of Pratt, Reed & Co., who is also their general outside man, at the factory. Mr. Stevens is known far and wide for his knowledge of the business and geniality. He is very popular on the road.

John Gilpin and the "Crown" Piano

John Gilpin's spouse said to her dear,
"Though we have prospered well,
Our children lack the home delights
That come with music's spell.

"To-morrow is our wedding day,
And we will then repair
Unto the 'Crown' piano rooms—
The best, they say, are there.

"For beauty, durability,
And perfect touch and tone,
They're unexcelled, and with it all
For cheapness stand alone."

John Gilpin kissed his loving wife,
O'erjoyed was he to find
That, tho' on music she was bent,
She had a frugal mind.

They went forthwith and needed not
A second place to try;
"I'm suited well," quoth mistress John,
Said Gilpin, "so am I."

And now as sweetest music
John's troubles steal away,
"The best are cheapest," Gilpin says,
"The 'Crown' has come to stay."

Pease Pianos.

BY general agreement it has become an accepted axiom that the Pease pianos are to be known as "Popular," in the sense that their varied qualities combined with their durability have given the dealer an opportunity to introduce them among the people where other instruments failed to attract.

This has not always been the case with these pianos; it is a part, however, of their latter day history. But there are reasons for all this. The Pease piano of to-day is a definite advance upon its predecessor of years ago. That advance consists of various factors; such for instance as improvement of scale which goes with broadening of tone, fine action regulating, thoroughness of finish and a generally higher standard of workmanship.

The efforts made by the Pease Piano Company in conjunction with its Chicago branch house to place the pianos in their proper category should be supplemented by the indorsement of all fair minded judges who recognize the dis-

tinct advance made by these instruments. All the styles are of a much higher order of case architecture; all of them are made in conformity with the latest and best ideas of design in upright pianos; all of them are particularly praiseworthy for durability and can be heartily recommended as reliable instruments.

The Trade.

—Clark, Wise & Co., of Oakland, Cal., have moved into more commodious quarters at 1106 Broadway.

—A fire broke out in the basement of E. N. Jenkins' music store at Salt Lake City July 1. Loss about \$1,000; fully insured.

—Laverne A. Wiles died at his home at Mansfield, Ohio, July 6. He was for some time associated with George F. Dis in the music business at that place.

—In addition to pianos and organs and sewing machines, James A. Guest, of Burlington, Ia., now handles wheels under the title of the James A. Guest Cycle Company.

—Mr. Howard, of Howard, Fackwell & Co., St. Paul, and Mr. Shaw, of the Albany house of the Cluett, spent the Fourth of July at Manhattan Beach, at the Manhattan.

—Mr. Otto Suro, of Baltimore, who left for Europe recently on his annual visit to his family in Berlin, will visit Scandinavia this time. Before he gets through he will have seen all of Europe and other countries besides.

—If Mr. J. H. Seymour, of Kent, N. Y., has purchased from F. C. Wadsworth a "fine" Wagner piano we desire to inform him that he is the owner of a stencil piano, for there is no such factory as a Wagner piano factory.

—The A. S. Aloe Instrumental Company, of St. Louis, Mo., has filed notice of incorporation with \$100,000 capital stock, all paid. Isabella Aloe holds 25 shares, S. A. Aloe 21, L. P. Aloe 21, David Aloe 17 and Isabella Aloe, in trust, 16 shares.

—The factory of T. & G. E. Buckbee, drum and banjo manufacturers, at 178th street and Webster avenue, this city, was broken open a few nights since and about \$100 worth of instruments were stolen. The thieves also did considerable damage to the plant.

WANTED—Position by a first-class piano and organ salesman, either wholesale or retail, who has had years of varied experience in both branches. Address "A. B. C.," care THE MUSICAL COURIER, New York.

A YOUNG man (21 years), thoroughly acquainted with the sheet music and piano business, desires position—West preferred—formerly with one of the largest music houses. Address F. B., care THE MUSICAL COURIER.

WANTED.—A traveling position for piano or organ manufacturer by a party with large experience and extended personal acquaintance with dealers throughout the Union. Address "H. R.," care THE MUSICAL COURIER, New York.

WE DO NOT TRAVEL MUCH

And would prefer to have you write us for prices on



Thoroughly **CHESTNUT**, Shipped on Kiln-dried, short notice.

Also **ASH, QUARTERED OAK, WALNUT, COTTONWOOD, MAPLE and POPLAR.**

BURDEN & COUCH, Cleveland, Ohio.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

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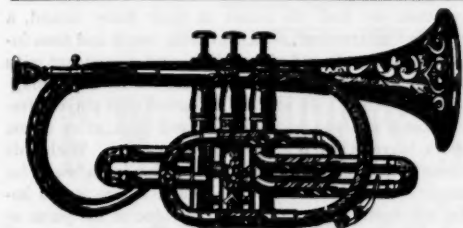
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Possesses every merit desired in a first-class instrument.

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CARL FISCHER,
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Sole Agent for the United States for the Famous

F. BESSON & CO.,
LONDON, ENGLAND.

Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth.
Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Every thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

Some of the Many Specialties I represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MAZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments. Over 1,000 Instruments constantly in stock.

Peccatte (Paris) and Suesse Celebrated Violin Bows.

CHASE, ROBERTS & CO.,

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BROOKLYN, N. Y.

Zanzibar Varnishes a Specialty.

He wins who sells the
Favorite Schuller Pianos.
Write for catalogue to
Schuller Piano Co.
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MANUFACTURERS OF

FIRST-CLASS ACTIONS

FOR UPRIGHT PIANOS.

FORT LEE, - NEW JERSEY.

LEINS & CO.,

MANUFACTURERS OF FIRST-CLASS

UPRIGHT PIANOS.

Factory and Warerooms, - 357 WEST FORTIETH STREET.

STEVENS & KLOCK ORGAN CO.,

MARIETTA, OHIO.

Seven Octave Combination Pipe and Reed
Organs in Piano Cases, finished
in all fancy woods.

ABSOLUTELY HIGH GRADE.

Catalogue on application.



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WITH THE NEW
SOFT STOP.

EXCEL IN
TONE, TOUCH, DESIGN,
DURABILITY AND WORKMANSHIP.

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HIGH GRADE.—TWO SIZES.—TEN STYLES.

TERRITORY PROTECTED. WRITE FOR PRICES.

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NEW YORK.

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High Grade Organs,

Branch Offices:

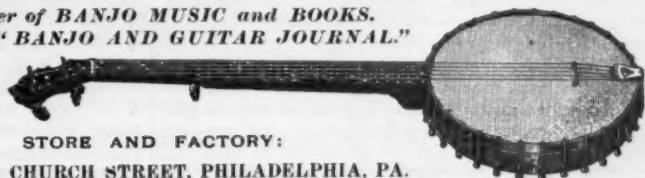
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HARD OIL POLISH.
Works Like Magic! Does no Damage!
BEWARE OF COUNTERFEITS.

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First Premium, Connecticut
State Fair, 1890, '91 and '92



YOURS
IF
YOU
PAY
THE
PRICE.

NO
Exorbitant
PRICE.

STYLE TRIUMPH—OUR LATEST.

Weaver Organ & Piano Co. York, Pa.



G. O'CONOR

Manufacturer and Carver of

Piano Legs,

LYRES and

PILASTERS,

IN A VARIETY OF
STYLES.Orders from dealers promptly
attended to.

FACTORY:

510 & 512 West 35th St.

Bet. 20th and 21st Aves.,
NEW YORK.

ROENISCH'S REMARKABLE CATALOGUE.

CARL ROENISCH, as is well known, is one of the great piano manufacturers of Germany, with a huge factory located at Dresden. Roenisch pianos have been sold and are now selling in this country, particularly in some sections, in considerable quantities, and are highly esteemed by those dealers who have been handling them.

Mr. Roenisch has just issued a special English catalogue for distribution in English speaking countries, which is not merely a commercial document but a work of art that deserves a permanent place in a library. It is called "A Brief Sketch of the History of the Piano Forte and Music in Dresden: a Historical Sketch." While the reading matter is of refreshing interest the cuts are marvels of the engraver's art, and as they are colored and illuminated and exact reduced reproductions they are invaluable for anyone interested in the piano. We will herewith give a list of the same:

Virginal, made by Valerius Perius Romanus in 1631.
Spinnet with white paintings.
German Clavichord of the seventeenth century.
Italian Octave Spinnet of the seventeenth century.
Italian Cembalo, from a convent.
Clavichord in rococo, made by C. G. Hubert, Bayreuth, 1772.
Silbermann Grand Piano, 1716 (from the original used by J. S. Bach).
Modern Rococo Upright, made by Carl Roenisch, Dresden.

Dresden Opera House.
Frontispiece—Mr. Carl Roenisch.
While it is technically termed a catalogue, the pamphlet is in reality a dignified reminder of the house of Roenisch to its patrons and to the patrons of the piano in general of the fact of the continued growth and development of the firm. It is inscribed "With Compliments of Carl Roenisch, Piano Manufacturer to the Royal Court of Saxony, the Royal Court of Sweden and Norway."

It will repay anyone who is at all interested in the piano to write to the Dresden house for a copy.

An Indian Story.

A SMALL "cracker" about three feet high walked into the Phillips & Crew Company's store the other day and said to Charlie Price, the music clerk:

"My sister wants her organ book."

As that was all that could be gotten out of the little fellow he was told to bring his sister in. He was gone but a short time when he returned with a big Jasper with one eye, some Indian having evidently shot out the other with an arrow during the Seminole wars, and when the boy had pointed out Mr. Price, Mr. St. Lawrence Courty demanded:

"Be you one of the clerks here?"

With a hard boiled egg in his throat, and dropping his I've-been-to-the-World's-Fair look, Mr. Price reluctantly admitted that he might, under certain circumstances, be one of the miserable wretches that sold music, &c.

"Wall, I want that organ book."

Mr. Price intimated in his most conciliatory voice that he was only too glad to wait upon him, and that if he had not received his book with his organ he would be only too glad to give him one, but that he was compelled to ask him—not that he doubted what he said in the least, oh, no—but that

he only wanted to find out whose negligence it was that he had not received his book with his organ.

"Wall, you see it be this-a-way. My darter heerd you all was givin' away them organ books with organs, an' I jest thought we ought to have one with ourn."

"Certainly," said Mr. Price, with his most enthusiastic "After-the-Ball" smile. "Will you please be so kind as to tell me your name and when you got the organ?"

"Why, suttently," said the Jasper, "I bought my organ here nigh onto fourteen years ago, and paid \$185 for it, and she's a dinged good organ yet—nothin' better in our settlement."

Charlie related his experience with the organ customer to Mr. Carew, when he was asked if he had given the man the book.

"Did I? Why of course. You ought to have seen him. He kept getting bigger and bigger to me, and if he had staid here much longer I would have given him a new organ to go with the book."

S. S. Stewart's Banjos.

MR. S. S. STEWART, of Philadelphia, has a most interesting exhibit of banjos at the World's Fair, with Mr. Ross in charge, who is very proud of them. Following is a complete list of these fine goods, any of which Mr. Ross will be pleased to show visitors or to play on for their amusement:

Bass banjo.
American Princess, six strings.
Orchestra, No. 2, 13x19 inches.
Special, 10½x18 inches.
Piccolo, No. 2.
Orchestra, No. 2, 12x19.
Thoroughbred, 11½x19 inches.
Banjorette.
Lady Stewart, No. 3.
Universal Favorite, 11x18 inches.
Universal Favorite, 11x19 inches.
Thoroughbred, 11½x18 inches.
Thoroughbred, 11½x18 inches.
Stroke Banjo, 12x20 inches.
Champion, six string.
American Princess, No. 3.
Banjeaurine, 12½ inches rim.
Banjeaurine, 12½ inches rim.
Thoroughbred, 11½x19 inches.
Guitar Neck, 11½ inches, deep rim.
Presentation Banjo, 11½x19.
Fancy Banjeaurine.
Presentation Banjo, 11½x19.
Banjo, 11x18½ inches, in black case.
Baby Banjo.
Presentation banjo, \$100.
Presentation banjo, 11x19.
Six strings, 11½x18 inches.
Banjeaurine, 12½ inch rim.
Pony Concert banjo.
Piccolo banjo.
Thoroughbred, 11x19 inches.
One Champion, 11½x19.
One Champion No. 3, 11½x18.
One Thoroughbred, 11x19.
One Universal Favorite, 11x18.

Besides numerous parts, such as unfinished necks, rims, pearl shells, &c.

The Dancy Music Company Fails.

THE C. E. Dancy Music Company of Paris, Tex., made an assignment on June 21 for the benefit of creditors. R. P. Orr is the assignee. The preferred creditors are: Mrs. E. L. Rich, \$500; J. K. Bywaters, \$270; A. P. Dohony, \$150; City National Bank, \$1,300; William Knabe & Co., \$700; Smith-Barnes Piano Company, \$640. The stock is valued at \$3,500.

That Hardman.

"THERE is one trouble about your Baby Grand," said a Chicago piano man to a representative of the Hardman piano at the booth of Hardman, Peck & Co. at Section I in the Manufactures Building. "And what is that?" "Why," said the Chicago man "it is too good." The manufacturing of grand pianos is a specialty. Many manufacturers have discovered this fact rather late in their careers and much to their dismay. Being a specialty as a result of the system upon which their building depends, only such firms can succeed in making grand pianos effective for their purpose, which consists of representing the most developed specimen of the class of keyed instruments, as devote a special department to them.

This is just what Hardman, Peck & Co. have done with the grand piano; they have created a department for the building of this class of instruments. This was done last year early in the year we believe.

Here then we find the result in their Baby Grand, a really superb instrument, which with its touch and tone inspires the player. It will always be found significant with a grand piano when it can "hold" or, let us say, "magnetize" a performer. It will be observed that players frequently touch a piano in testing it and then, after a few moments, leave it to try another instrument. With this Hardman Grand, however, the very reverse is the case, for the player invariably will continue seated before it and improvise indefinitely, a sure sign of the value of the piano as a musical instrument.

The Hardman Baby Grand is the greatest triumph the firm of Hardman, Peck & Co. have won since their organization, and upon the trial of the coming specimens we shall have more to say about this particular instrument.

Thanks, Buffalo "News."

THAT very interesting and newsy paper, THE MUSICAL COURIER, of New York, will—on account of the general suspension of business in New York city from Saturday, July 1, 12 o'clock noon, until Wednesday, July 5—consolidate its two issues and send out on Saturday next, July 1, a double number, which will constitute its World's Fair Special No. 3.

Watch for dearth of musical news among some of our Saturday afternoon and Sunday morning papers, whose musical clippers have never anything new to say, but know how to make clippings from this American journal that generally reaches them by Friday morning.

—The Wiley B. Allen Music House, of Portland, Ore., will open a branch at Salem. Frank Anrys will be in charge, while Miss Lou Allen will attend to the sheet music department. Besides a full line of the smaller musical goods, the Chickering, Bradbury and Jewett pianos and the Estey organs will be carried.

—Mr. M. B. Gibson, Secretary of the Weaver Organ and Piano Company, has returned from his four weeks' trip through Ohio, Indiana, Illinois and Iowa, having also taken in the World's Fair. While he found everybody complaining about the stagnation of business he still managed to establish a number of good agencies with wide-awake dealers who ordered sample organs and are preparing themselves for fall trade, and to pocket a good budget of orders from dealers who are acquainted with the merits and selling qualities of the Weaver Organs, and who say that when everything else stops the Weaver Organs still continue to move.

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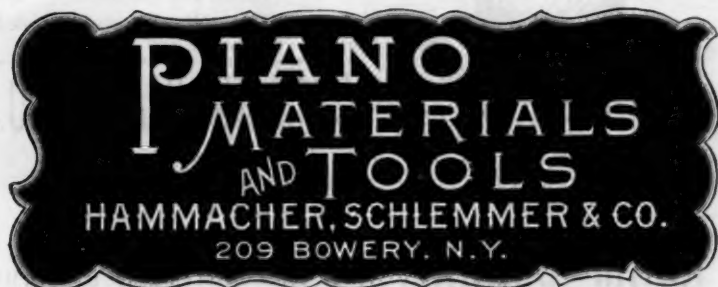
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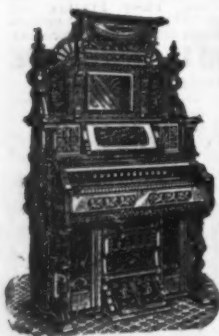
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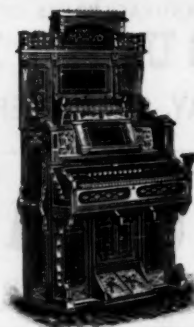
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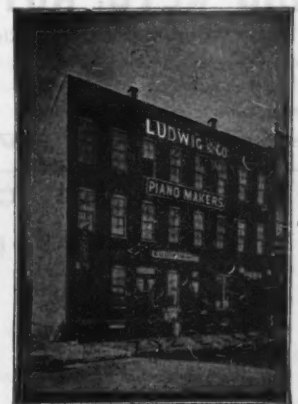
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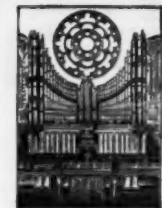
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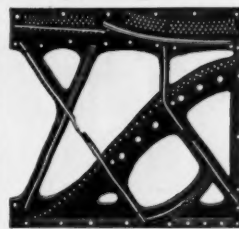
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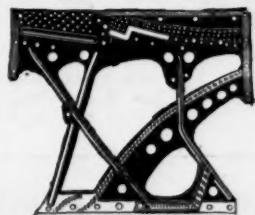
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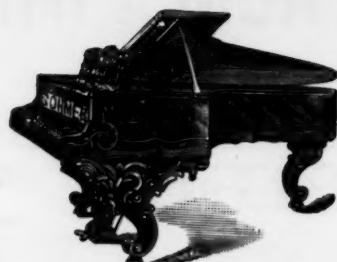
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